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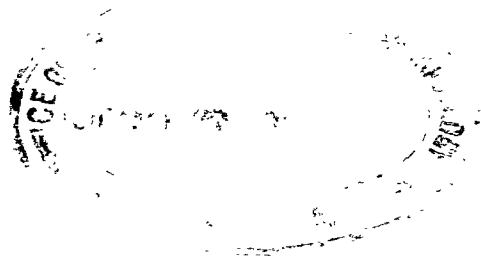
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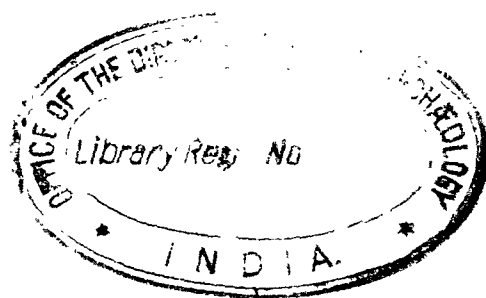
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THE VIRGIN AND CHILD. RELIEF IN MARBLE.  
BY DESIDERIO DA SETTIGNANO (b. 1428, d. 1464).

*Frontispiece*

VICTORIA AND ALBERT MUSEUM

REVIEW OF THE  
PRINCIPAL ACQUISITIONS  
DURING THE YEAR

1927

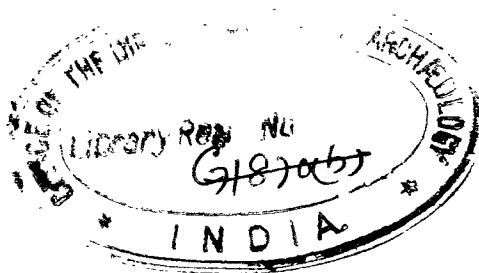
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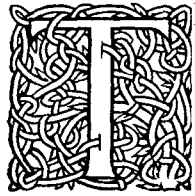
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## PREFATORY NOTE



THE record of acquisitions for the year 1927 has been planned somewhat differently from its predecessors. In order that the chapters devoted to the separate departments should not be too much occupied by mere lists of names, acknowledgments of many of the gifts appear in the series of lists on pp. 89-122. This arrangement has provided space for fuller descriptive notes on objects of special interest. A reference index of donors has also been added.

The marble relief by Desiderio da Settignano, illustrated in the frontispiece, was probably the most important single accession of the year; the Museum is indebted to the generous assistance of Sir Joseph Duveen and the National Art-Collections Fund for the purchase of this exquisite panel. A Chinese, T'ang, wall-painting was also acquired with the help of the Fund. A Byzantine medallion in green porphyry, carved in relief with a half-length figure of the Virgin, was an exceptionally important addition to the collections of sculpture; the inscription which it bears, referring to the Emperor Nicephorus Botaniates (1078-1081), provides unusually reliable evidence for an exact date.

A gift of English 17th and 18th century silversmiths' work from Captain and Mrs. A. J. Carter is a most welcome addition to a collection in which national craftsmanship is found at its best. The Czecho-Slovakian Government very generously presented a national gift of fifty-one engravings by Czecho-Slovak artists. The important collection of objects presented in accordance with the wishes of the late Lord Curzon to the Indian Museum numbered more than three hundred.

ERIC MACLAGAN.

*June 1928.*

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# ACQUISITIONS

## DEPARTMENT OF ARCHITECTURE AND SCULPTURE

### BYZANTINE SCULPTURE



EARLY in the year the Department was enabled to acquire from the Abbey of Heiligenkreutz, in Austria, an exceptionally beautiful and important piece of dated Byzantine sculpture (*Plate 1*). The dating of works of Byzantine art has always presented a singularly difficult problem, and except in the case of coins and seals, and manuscripts which can be associated with individual persons, few objects can be assigned with confidence to any closely defined period. This example, a circular medallion in green porphyry (*Lapis Lacedaemonius*) carved in relief with a half-length figure of the Virgin in prayer, has round the edge an inscription invoking the aid of the Mother of God for Nicephorus Botaniates:

† ΘΗΟΤΟ Κ (Ε ΒΟ)ΗΘΕΙ ΝΙΚΗΦΟΡΩ  
ΦΙΛΟΧΡΙΣΤΩ ΔΕCΠΟΤΗ ΤΩ  
BOTANEIATH;

On the back is the rough outline of another head (of Our Lady?) and the letter M. The porphyry has been mounted in a plain wood frame, on the back of which is a parchment label with a slightly inaccurate version of the inscription written in an eighteenth-century hand. The reign of the Emperor Nicephorus Botaniates was short, only lasting from 1078 to 1081, and the carving must have been done within this period. The medallion has been broken across the middle, and several of the letters of the inscription are now missing, but the restoration of these presents no difficulties, as the carving, including the inscription, was intact (in a narrow metal frame) when an engraving of it was published by Chiflet <sup>1</sup> in 1661. Nothing is known of its early

<sup>1</sup> Ioanne Chifletio, Canonico Tornacensi. *Vetus Imago Sanctissimæ Deiparæ in Jaspide Viridi . . . inscripta Nicephoro Botaniatæ, Græcorum Imperatori. 1661.*

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history, and the description by Chiflet is apparently the first mention of the carving. According to this writer, the relief was at Lyons in the seventeenth century in the possession of Gaspard de Monconys, Seigneur de Liergues, who had a celebrated cabinet of medals, paintings, and books. The collection was sold by his heirs to a local doctor in 1700, and later became the property of the town of Lyons. Round about 1661 Monconys was in treaty for the sale of the relief to the Archduke Leopold-William of Austria; the intermediary, however, died, and the relief disappeared in the course of the transaction. It is possible that it was originally bought by the traveller Balthazar de Monconys on one of his voyages, during which he is known to have acquired objects for his brother's collection, or it is at least as likely that it reached France as part of the spoil taken by the Crusaders after the sack of Constantinople in 1204. The medallion seems to have disappeared from view until two hundred years later when, in 1861, Essenwein noted a relief of the Virgin (in a material which he describes as serpentine) in the Monastery of Heiligenkreutz.<sup>1</sup> Since then it has been frequently published, though it is usually described as being in the Schatzkammer at Vienna.<sup>2</sup>

*ROMANESQUE SCULPTURE.* The collection is notably weak in examples of Romanesque sculpture, and an interesting limestone relief of Adam and Eve, given by Mr. G. F. Hill through the National Art-Collections Fund, is a most welcome addition. The carving was found during excavations in the Forum at Arles on the site of a Romanesque Church of the 12th century. The relief is rather similar, especially in the treatment of the tree, to a representation of the same subject on the West front of the Cathedral at Nîmes, which is dated in the second half of the 12th century.<sup>3</sup>

*ITALIAN SCULPTURE.* A most important purchase was an exceedingly beautiful marble representation of the Virgin and Child (*Frontispiece*), carved in very low "stacciato" relief by Desiderio da Settignano (b. 1428; d. 1464), one of the finest and rarest sculptors of

<sup>1</sup> *Mittheilungen der Kaiserl. Königl. Central-Commission zur Erforschung und Erhaltung der Baudenkmale*, vol. vi (1861), p. 134.

<sup>2</sup> See *The Burlington Magazine*, vol. i (1927), pp. 107, 108.

<sup>3</sup> A. K. Porter, *Romanesque Sculpture of the Pilgrimage Roads*, 1923, ix, Provence, figs. 1380-81.

the 15th century. The relief was apparently obtained in Italy late in the 18th century by an ancestor of the present Earl of Dudley; the present ormolu frame being an addition of about this period. It was then lost sight of until its accidental discovery a few years ago in the Library at Himley Hall, the Staffordshire seat of the family. The composition has been known for many years through another slightly altered marble version in the Dreyfus Collection in Paris. There is also at Berlin a painted stucco, acquired in Italy in 1901, which Dr. Bode suggests is an old version of the Dreyfus marble; this stucco agrees in every detail with the present relief, and is evidently a squeeze from it. A number of more recent casts (see example in Room 46B) are also in existence. The composition seems to have exercised a peculiar fascination over both painters and sculptors of the Renaissance, and a number of drawings and paintings have been based more or less closely on it. Among the former may be mentioned a pen-drawing by Leonardo da Vinci in the British Museum, related to the Benois Madonna at Petrograd,<sup>1</sup> a Florentine drawing of the first half of the 16th century in the possession of Mr. Henry Oppenheimer, which has been ascribed to Bandinelli,<sup>2</sup> and other drawings by the same artist or his followers in the Uffizi (No. 1527) and the Louvre.<sup>3</sup> Among larger versions are a high relief in marble, probably North Italian, with additional figures of angels, in the Arconati Visconti Collection in the Louvre, and a painting ascribed to Andrea da Salerno in the Walters Collection at Baltimore.

Other interesting additions to the collection of Italian sculpture are a small relief in red porphyry of Cupid shooting with bow and arrow, bought with the funds of the Bryan Bequest, and a carved wood figure of Christ on the Cross. Carvings in porphyry of the Renaissance period are rare, and are usually associated with the del Tadda family, who were working in Florence in the second half of the 16th century and who are already represented in the collection. (See *Review*, 1924, p. 3.) The present example (*Plate 2*) is signed M, and may possibly be associated with Michelino, none of whose works are known, but who is described by Vasari as working in the first quarter of the 16th century in the same manner as Pier Maria da Pescia, who signed a porphyry statuette of Venus and Cupid now in the

<sup>1</sup> H. Cook, *Gazette des Beaux-Arts*, vol. xi (1914), p. 382.

<sup>2</sup> Vasari Society, *Reproductions of Drawings*, 2nd Series, Part V, 1924, No. 4.

<sup>3</sup> Liphart in *Beaux-Arts*, vol. ii (1924), p. 278.

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Uffizi.<sup>1</sup> According to Zobi,<sup>2</sup> this was worked with the wheel in the manner of gem-cutting, and the present relief shows distinct traces of the same method of treatment. The Crucifix figure, which is of rather unusually fine quality, retains traces of painting, and is Italian work of the late 15th or early 16th century.

*ENGLISH SCULPTURE.* Available examples of English mediaeval sculpture of good quality are so rare that a small seated limestone figure



Fig. 1 (p. 5).

of the Virgin and Child, given by Dr. W. L. Hildburgh, F.S.A., though much mutilated, is particularly acceptable. The figure, which apparently formed part of the architectural framework of an altar-piece or tomb, belongs to the 14th century, and was dug up in Worship Street in the City. Another English carving is a very fine Pietà in walnut wood (*Plate 3*), which came to the Department as part of the bequest left by the late Mr. F. Leverton Harris. The group shows a strong

*Edition Milanese Opere*, vol. v, p. 371.

<sup>2</sup> Zobi, *Notizie Storiche sull' Origine e Progressi dei Lavori di Commesso in Pietre Dure*, 1853, pp. 56-7.



THE VIRGIN. RELIEF IN GREEN PORPHYRY.  
FROM THE ABBEY OF HEILIGENKREUTZ, AUSTRIA.  
BYZANTINE: 1078-1081.



CUPID. RELIEF IN PORPHYRY. FLORENTINE: 1ST HALF OF THE 16TH CENTURY.  
BRYAN BLQUEST.



THE VIRGIN WITH THE DEAD CHRIST. WALNUT.  
ENGLISH: 14TH CENTURY.  
BEQUEATHED BY THE LATE MR. F. LEVERTON HARRIS.



THE VIRGIN AND CHILD. LIMBWOOD.  
GERMAN (FRANCONIAN): EARLY  
16TH CENTURY.

BEQUEATHED BY THE LATE MR.  
F. LEVERTON HARRIS.





JONATHAN TYERS. BUST IN TERRA-COTTA.  
By LOUIS FRANÇOIS ROUELLAC (b. 1695; d. 1762).



PORTRAIT OF A MAN. ELML.  
ENGLISH, LATE 17TH CENTURY.

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resemblance to English ivory carvings of the middle of the century, and should probably be ascribed to about the same period.<sup>1</sup>

Several additions were made to the small collection of English sculpture of the 17th and 18th centuries, the earliest in date being an unidentified portrait bust of a man in elmwood. This is particularly valuable as English wood busts are very unusual (*Plate 4*). A characteristic work by Louis François Roubiliac (1695-1762), illustrated on the same plate, is a bust in terra-cotta of Jonathan Tyers (d. 1767), the proprietor of the celebrated Vauxhall Gardens. This is apparently the original model of the marble bust sold at Sotheby's in June. Another interesting terra-cotta model, presented by Dr. W. L. Hildburgh, F.S.A., is the sketch made for the effigy on the monument of Dr. Hugh Chamberlen (d. 1728) in Westminster Abbey by Peter Scheemakers (1691-1771?) and Laurent Delvaux (1695-1778). The terra-cotta appears, together with a sketch of one of the side figures for the tomb, in the sale of Scheemakers' models and effects (*Fig. 1*).

**GERMAN SCULPTURE.** The bequest of the late Mr. F. Leverton Harris included a figure of the Virgin and Child in limewood, which dates from the early 16th century, and is a good example of the Franconian school of German carving (*Plate 3*). Three other German 16th century woodcarvings of unusually fine quality were generously presented by Mr. Henry Oppenheimer through the National Art-Collections Fund. These are figures of the Virgin and Child, S. Catherine, and a Virgin Saint, carved in low relief painted and gilded, apparently made for attachment to a background as part of an altarpiece (*Plate 5*). The two figures of saints are typically Swabian in style, but the Virgin and Child is so strongly Italian in feeling as almost to suggest that it was carved South of the Alps.

**CARVINGS IN IVORY AND BONE.** Mr. Harold Bompas presented two interesting examples of bone carving, both probably British in origin. The one a draughtsman, dating from the 11th century, is of an earlier type than any in the Museum; similar pieces have been found in Scotland and in Northern France, but the form of the dragon carved in low relief on the top is more Scandinavian than French in origin. An almost identical example, now in the

<sup>1</sup> Previously on loan in the Museum, see *Review*, 1919, p. 92.

National Museum of Antiquities at Edinburgh, was found at Dalcross, Ross-shire.<sup>1</sup> The second carving, a handle, probably for a knife or dagger, is decorated with pierced scrolls and animals. This may be dated about a century later, and is probably of English workmanship.

The Department has had for some years on loan one of the masterpieces of French 14th

century ivory carving; this has now been generously given by the owner, Mr. H. B. Harris, through the National Art-Collections Fund (*Fig. 2*). The group, which is of exceptional beauty, represents the two Marias standing beside the Tomb holding their pots of ointment; it apparently formed part of a Passion scene from a large altar-piece or retable where this and similar reliefs were mounted in an architectural setting probably on a coloured background of metal, wood, or marble.<sup>2</sup> No complete example of these altar-pieces remains, but a consider-



*Fig. 2.*

able number of the groups exist scattered among various collections. The large scale of the carvings which, though they vary in quality, are all more or less of the same type, enables the carver, in the finer

<sup>1</sup> Goldschmidt, *Die Elfenbein-Skulpturen aus der Romanischen Zeit*, vol. iv (1926), No. 283.

<sup>2</sup> See *The Antiquaries Journal*, vol. ii (1922), pp. 201-3, and Koechlin, *Les Ivoires Gothiques Français*, 1924, vol. i, pp. 142, 144; vol. ii, No. 228.

examples at any rate, to give an unusual amount of character and individuality to the faces. This ivory is fairly closely related in style to a series of Passion scenes now divided between several French collections, but it is impossible to say with any certainty that they belonged originally together.

An interesting ivory of a very unusual type was a small figure of a lion, which may have served as the top of a staff. Two holes on the back seem to be intended for the attachment of wings, and it is possible that it represents the symbol of S. Mark. The work appears to be North Italian, and is probably not earlier than the 13th and may be as late as the 14th century.

*FAR EASTERN SCULPTURE.* In the sympathetic treatment of animal forms the Chinese sculptor, freed from the restraint which tradition imposed on his conception of religious subjects, has perhaps few equals, and the figure of a recumbent horse, which was added to the collection during the year, is an important example of his skill and one of the greatest rarity (*Plate 6*). It is carved in a greenish marble not unlike serpentine which has been polished to bring out the full beauty of the material, and it represents the little Mongolian horse which was familiar to the traveller Marco Polo and whose breeding is almost the sole legitimate occupation of the Mongols.<sup>1</sup> In the present state of our knowledge of Chinese sculpture it is almost impossible to give a definite date for this charming object, but the treatment of the eye and the unbroken rhythm of the lines seem to carry the work at least as far back as the Tang Dynasty (A.D. 618-907), if indeed it cannot be ascribed to the Liang Dynasty in the 6th century.

Towards the end of the year the National Art-Collections Fund presented to the Museum a colossal head of the Buddha (*Plate 7*) in dark grey limestone, still retaining the remains of its original colouring. This head, which is one of the most important pieces of sculpture which have come out of China, has many of the characteristics of the carvings to be seen in the Cave Temples of Lung Men, and the hard material in which it is cut is closely similar. From the preservation of the colour and the fact that the bed of the stone runs horizontally and not vertically, it seems highly possible that the figure from which this mask—for it is little else—has been broken may have also been in a

<sup>1</sup> William Ridgeway, *Origin and Influence of the Thoroughbred Horse*, 1905, pp. 135-141, fig. 53.

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cave temple and cut from the living rock. In date it seems to belong to the Tang Dynasty.

Mr. A. L. B. Ashton gave through the National Art-Collections Fund an interesting seated figure in lacquered wood of Fūdō the Immovable (*Plate 8*), apparently an early 13th or 14th century version derived directly from the famous statue at Toji ascribed to Kōbō Daishi of the Fujiwara period (A.D. 732-1100).



ST. CATHERINE, THE VIRGIN AND CHILD, AND A VIRGIN SAINT. RELIEF IN LIMBWOOD; PAINTED AND GILDED.

GERMAN (SWABIAN); EARLY 16TH CENTURY.

GIVEN BY HENRY OPPENHEIMER, ESQ., THROUGH THE NATIONAL ART-COLLECTIONS FUND



FIGURE OF A HORSE. MARBLE.  
CHINESE, T'ANG DYNASTY (A.D. 618-906) OR PERHAPS EARLIER.



COLOSSAL HEAD OF THE BUDDHA. LIMESTONE.  
CHINESE : T'ANG DYNASTY (A.D. 618-906).  
GIVEN BY THE NATIONAL ART-COLLECTIONS FUND.



PLATE 8



FIG. 8. STATUETTE IN LACQUERED WOOD.  
JAPANESE: 13TH-14TH CENTURY.  
GIVEN BY A. L. E. ASHON, ESQ., THROUGH THE NATIONAL ART COLLECTIONS FUND



Fig. 3 (p. 20).

## DEPARTMENT OF CERAMICS

### *SOME PAINTED CHINESE PORCELAIN OF THE MING DYNASTY*

**A**N attractive group of pieces acquired during the year well illustrates the variety of the styles of Ming painting, not less than the difficulties involved in their precise dating. One of the earliest classes, for which a date in the Sung dynasty has sometimes been claimed, is painted in blue under a somewhat milky, bluish-toned glaze on a body which burns to a buff colour on the unglazed bases. The class is represented by three pieces lately given by Mr. Sydney Vacher, who has for long been making a study of the early Ming blue-and-white. One bowl is painted with figures stylized to a motive of a few swiftly executed lines; another bowl closely resembles a fragment found in the Philippine Islands, and the whole class undoubtedly belongs to the period of the export trade to the Islands in the 13th-15th centuries, though a more precise dating is not at present possible. Mr. Vacher was also able to give, through the generosity of Lieut.-Colonel K. Dingwall, a fine small jar and cover of the same class, fellow

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The most common glaze in the unpainted wares is a celadon, much crazed and normally of a brownish colour and watery tone. In rare instances specimens have developed a solid "mutton-fat" quality not unlike that of the best Chinese celadons, and in some of these the colour inclines to a lavender-grey. A clear glaze of decidedly bluish colour occurs on a few pieces. An opaque bluish-white glaze occurs on



Fig. 4.

a waster and one or two fragments, and a whitish glaze of the same kind but of rougher quality covers two thin roofing-tiles, in form somewhat resembling a lotus petal, with parallel sides and rounded lower end, and having the top bent over at right angles for fastening. A flat fragment, half an inch thick, perhaps part of a floor- or wall-tile, of a dark brownish-grey stoneware, has a dark lavender glaze. Some not uncommon pieces with uneven black

and brown glazes have, as a rule, a softer body of a rather light buff colour where exposed, though occasionally the paste is hard and dark red.

The commonest form of vessel, alike in celadon- and brown-glazed types, is a globular vase or bottle, with small loops for suspension (*Fig. 4*). A variant has a longer bulbous neck with swollen base. Bottles of elongated egg-shape or with straight sides have similar loops. Another vase form is an inverted pear-shape with narrow neck



PORCELAIN BOTTLE. CHINESE: MARK  
AND REIGN OF Hsüan Te  
(1426-1435).



PORCELAIN STEM-CUP. CHINESE: MARK  
AND REIGN OF CHIA CHING  
(1522-1566).



PORCELAIN POT. CHINESE: PROBABLY  
REIGN OF WAN LI  
(1573-1619).



PORCELAIN VASE.  
CHINESE: MARK AND REIGN OF CHIA CHING  
(1522-1566).



PORCELAIN BOWL.  
CHINESE: PERIOD OF WAN LI (1573-1619).



MAIOLICA PLATE.

THE VIRGIN AND CHILD. ITALIAN (DERUTA): ABOUT 1515.

BRYAN BIQUEST.



TWO TILES WITH INCIDENTS FROM THE INFANCY GOSPELS,  
ENGLISH: 14TH CENTURY.

and widely flaring mouth. Bowls roughly hemispherical, and dishes sometimes with flattened or concave rims are common. Smaller dishes sometimes have serrated edges. An exceptionally attractive piece is in the form of a shallow bowl on a high, spreading foot. Most of the specimens have an unglazed recessed base, but some very small globular bottles have flat bases, as have some little stylized figures, apparently of domestic fowls. All these forms are closely related to those familiar in Chinese porcelain of the Sung, Yüan, and early Ming periods, but in a few other cases the shapes show unmistakable Indian influence. Portions of figures of elephants were found, some six or seven inches long (recalling a group of two elephants in the British Museum), in one instance decorated with an incised figure resembling a heart-shaped motive familiar in Indian art. Another fragment, probably the cover of a vessel, is shaped like a *dagoba*, whilst another nearly complete vessel is in the form of a figure riding upon a bird (perhaps the Buddhist Sarasvati). A thick-walled bowl in the shape of an open lotus flower is also of definitely Indian form, but is of a softer material, and may not be contemporary with the others.

The usual mode of decoration on the celadons, following the Chinese custom, is by incising in the paste under the glaze. A typical design shows in the middle a formal circular flower, sometimes with "spiral" petals, and a border of stylized foliage in a winding stem. The designs of this class are often equal in accomplishment to the best Chinese work. An imbricated petal-pattern appears on the shoulders of many vases, and simple criss-cross or trellis-pattern done with a three-toothed "comb," bold vertical strokes with the effect of fluting, and horizontal lines on the shoulders done on the wheel, are chief amongst the simpler motives. The last-mentioned decoration is found also on some of the black-glazed pots.

Bold painting in a dull greenish- or brownish-black is sometimes found on a body which differs little from the usual celadons, though the glaze is inclined to be thin and watery, giving the porcelain a harsh, gritty surface: painting obviously of the same origin also occurs on some whitish-glazed specimens. Rosette-like flowers, and stylized lotuses and foliage are not dissimilar to Chinese painting of early Ming date. Borders of fishes also occur. But another class is as a rule more thinly potted, and the grey paste, though similar in appearance in the broken portions, shows little or no tendency to discolour to red where exposed to the fire. A large proportion of pieces of this class are in the



form of small circular boxes with slightly domed lid, having a knob set in a raised double or triple circle. The painting in brownish-black under a colourless glaze is chiefly of scroll-work and foliations on winding stems, and of stylized plants, occasionally in combination with bands of similar motives incised and covered with a brown glaze (*Fig. 5*). Another style of decoration shows plants and rough trellis-pattern



Fig. 5.

in panels bounded by groups of horizontal and vertical lines. An exceptionally attractive fragment is apparently part of a small roughly globular box, the surface cut into large and small facets, painted respectively with plants and criss-cross. One small vessel of uncertain use is in the form of a globe-fish, impressed with scale-pattern and coloured with patches of brown glaze. A tendency of the clear glaze used on this class to become opaque and bluish-white or opalescent is illustrated by several wasters.

An interesting feature of all but the smallest specimens is the trace left by the remarkable tubular supports upon which the vessels were supported in the kiln. Some wasters have portions of these supports attached, and several actual specimens are included in the recent acquisitions. They vary in height from a few inches to nearly two feet: they are of lighthouse shape, the largest spreading from two or three inches in diameter at the top to about five inches at the base. Their material is a refractory dark grey clay roughly glazed with a purplish-brown on the outside.

They have often left a black ring on the base of the pieces fired upon them, or a bare grey ring in the midst of the red-burnt unglazed surface, where the support has been detached. This method of support is not known to have been used elsewhere than in Siam. The black or bare grey ring may be easily distinguished from the red unglazed roughly circular band seen under the familiar large Chinese export celadons found in quantity in India and the Near East. Dishes were fired in piles separated by disc-like supports with spurs below; a specimen of these discs was acquired, and a waster of the type painted in black on a whitish ground has one of them attached to it.

That these Siamese wares formed part of the mediaeval trade in porcelain is shown by the discovery in the Philippine Islands of a painted box and cover of the kind just mentioned;<sup>1</sup> and a celadon-glazed jar of the type shown in *Fig. 4* was acquired for the Museum in Persia by Major-General R. Murdoch Smith in 1876. That Chinese porcelain was on the other hand imported into Siam, despite the local manufacture, is shown by the inclusion in the collection here noticed of some specimens and fragments of unmistakable Chinese celadon. These last show a finely levigated light grey body and in one case a glazed base, which distinguish them clearly from the Siamese specimens.

The dating of the Siamese wares is made difficult by the absence of trustworthy historical records for the country. By analogy with Chinese wares, a date about the 13th or 14th century seems probable for the incised celadons: the thinly potted wares painted in black are perhaps rather later. All may well belong to the early part of the period of independent Thai rule in Siam, when Sukhotai (1257-1350) and Ayuthia (1350-1767) were successive capitals.

*TWO SPECIMENS OF EARLY 16TH CENTURY ITALIAN MAIOLICA.* One of the noblest new forms introduced into pottery by the Italian craftsmen of the late mediaeval period is the wide-bellied *boccale* or pitcher with flat handle and neck pinched up in front so as to provide a narrow lip for pouring. It is a development of a shape known to Near Eastern pottery in early Islamic times, and is not unlike the ancient Greek *oenochoe*, but the particular proportions first appear in maiolica of the 15th century, and continued in favour for nearly a hundred years. A good example of this shape is a jug purchased out

<sup>1</sup> No. C. 717—1925, found at Darian Island, one of a number of vessels and fragments from the Philippines, given to the Museum by Dr. Carl E. Guthe.

of the funds of the Cragg Bequest (*Fig. 6*). It is painted in dark blue of a greyish tone, orange, and green. On the front is a bird, in a medallion flanked by pine-cone motives on a ground of spirals; the handle is striped crossways in orange. The pine-cone motives are often



Fig. 6.

found on certain bulbous two-handled drug-pots, made over a period of several decades, to which a Tuscan origin can be confidently assigned, and the form of the jug, especially its handle, is that of the large pitchers made for the Medici family at Caffaggiolo; but in the absence of marks or other clear indications the local classification of maiolica is always a matter of difficulty, and a jug of similar shape<sup>1</sup> with the date 1549 and the mark of the Casa Pirola factory at Faenza suggests that a Faventine origin is not impossible for our specimen. As regards date, the energetic masculine drawing of the decorations suggests

<sup>1</sup> Reproduced by G. Ballardini. "Un boccale faentino del Cinquecento col Leone di S. Marco," in *Faenza*, vol. ii, 1914, pl. iv.

one of these, with a bird not unlike that of our jug, is assigned by Professor von Falke to Faenza.<sup>1</sup>

Another important addition to the Museum collection of maiolica is the plate (*Plate 11*) painted with the Virgin and Child enthroned upon clouds, acquired by means of the fund bequeathed by Francis Reubell Bryan. The figures are a reproduction, reversed and modified in certain details, of the "Madonna di Foligno" of Raphael as engraved by Marcantonio Raimondi. The direction of the figures is the same as in Raphael's painting, but the treatment of the frothy clouds is proof—if proof were needed—that the maiolica-painter made use of the engraving in his work. The painting is carried out mainly in an intense blue; the only colours employed are a clean lemon-yellow and orange in small touches, giving high lights on the drapery and in the trellis-pattern of the Virgin's robe, leading up to a solid mass of yellow in the halo, which acts as an effective foil to the dominant blue. The back of the plate is painted in blue with a linear design of pointed intersecting petals radiating from the slightly projecting foot-rim; within this foot-rim is a large R crossed with a paraph, the significance of which is unknown.

The extraordinarily sensitive drawing apparent especially in the features of the faces, the fingers and toes, is unmistakably that of the artist who painted a small plate in the Salting Collection (No. C. 2156—1910), which bears the date 1525, and a symmetrical design of grotesques amongst which are the words *fatta in diruta*, all in greenish-grey on a blue ground; the same hand is recognizable in two other plates, unquestionably of Deruta origin, in the Salting Collection (Nos. 2180, 2189—1910), painted, one with Leda and the Swan, the other with a hunting-scene, both in blue and yellow lustre. The pattern on the back of our plate is found also on several unquestionably of Deruta origin. On the other hand the paraphed initial on the back provides a link with a numerous class of polychrome maiolica in which various large letters with a paraph are found in the place usually occupied by a potter's mark, within a border-pattern of striped petals. It has been the custom latterly to attribute this class to one of the factories at Siena,<sup>2</sup> but the evidence afforded by the newly acquired plate seems to suggest that the whole family of pieces with the large initials should be assigned to Deruta; the alternative is to assume that our plate was

O. von Falke, *Die Maioliksammlung Adolf von Beckerath*, Berlin, 1913, Pl. 28, No. 41.

<sup>2</sup> See *The Burlington Magazine*, vol. xxvii (1915), pp. 28, 49.

made at Siena, and painted by an artist who afterwards worked at Deruta.

*SOME EUROPEAN MEDIAEVAL AND RENAISSANCE TILES.* In 1923 the British Museum acquired eight mediaeval tiles which aroused great interest on account both of their technique and of the subjects with which they are decorated. Instead of the inlay method usual in the decoration of English tiles in the Middle Ages, the designs were executed by scratching through and cutting away a layer of white slip laid over the red body of the tile; a yellow lead glaze being afterwards applied to the surface gives the effect of a design of yellow figures standing out against a brown background. It was shown by Dr. Montague James<sup>1</sup> that the subjects depicted on the tiles were taken from the apocryphal Infancy Gospels, probably in a vernacular French or English version, relating incidents in the childhood of Christ. The various scenes correspond closely with the pictures in a French manuscript version in the Bodleian Library, Oxford (*Selden, supra* 38). It was evident that the tiles, which may be dated to the early years of the 14th century, were only a few from a larger series. That this is so is now shown by the discovery, in private possession, of two more tiles of the same series, which have been purchased for the Victoria and Albert Museum (*Plate 12*).

It now transpires that all these tiles were formerly in the parish church of Tring, Hertfordshire. It is likely, both from their unworn condition and from the unsuitability of their technique for pavement tiles, that they were made to be used for wall decoration, in the same manner as the inlaid tiles lining the exterior of the screen enclosing the choir of Great Malvern Priory. By reference to the manuscript at Oxford Dr. James has recognized one of the newly acquired tiles as depicting the following subjects (Nos. 14a, 14b of the series in the *Selden MS.*):

- (1) Jesus raising the boys who played with him on a hill and fell.
- (2) Jesus and boys drawing water. (The next following incident is that in which the boys imitate Jesus when he hung his pitcher on a sunbeam and their pitchers are broken, to be restored by Jesus.)

<sup>1</sup> *The Burlington Magazine*, vol. xlii (1923), p. 32.

The subjects on the second tile are the following (Nos. 24a, 24b) :

- (1) The parents of a boy, who imitated Jesus sliding on a sunbeam and fell, remonstrate with Joseph.
- (2) The boy is raised.

It is interesting to note that the numerals XXX and XXXVI respectively were scratched with a fine point in the clay, on the back of the tiles, before firing, although no such numerals appear on the tiles in the British Museum.

The normal method of making floor-tiles in France and England in the Middle Ages is that of pressing the tile in a wooden mould cut so as to produce on the surface of the tile a sunk pattern which is afterwards filled in with white clay, thus producing an inlay of white on red, turned by the addition of the transparent yellow glaze to yellow and brown. This technique is illustrated by two tiles, the gift of Mr. Philip A. S. Phillips, decorated, one with a rampant lion, the other with a floral design, from the Abbey of Montpeyroux, near Châteldon (Puy de Dôme). An English example is a fragment with English verses in Gothic script, of the 15th century, given by Mr. Martin Travers. This fragment is believed to have come from Huntingdon, and is apparently from the same mould as a tile in the Yorkshire Museum, found in the adjacent ruins of St. Mary's Abbey, York, which yields the complete inscription as follows :

Thenke man thi liffe  
mai not eu [ever] endure  
that thow dost thi self  
of that thow art sure  
but that thow kepest  
un to thi sectur [executor's] cure  
and eu [ever] hit availe the  
hit is but aventure.

The script is similar to that on a tile in the Museum from Great Malvern Priory dated the 36th year of King Henry VI (1458).

A collection of inlaid tiles and fragments was included also in the bequest of the late Mr. J. R. Holliday. These are for the most part of the 13th century, and come from the Premonstratensian Abbey of Halesowen, in Worcestershire. They include many fragments of subjects from the stories of Tristram and Richard Cœur de Lion,

identical, as Mr. Holliday showed in his paper on the subject,<sup>1</sup> with tiles from Chertsey Abbey, Surrey, where a tile-kiln has recently been found. Some of the foliated designs on the Halesowen tiles, of the normal mid-13th century type, also correspond with Chertsey tiles. The explanation probably is that the Abbot of Halesowen brought moulds from Chertsey for use on the spot. On the other fragments we find designs unknown at Chertsey, doubtless from new moulds specially made for Halesowen. These include a figure of Christ in benediction, seated under an arcaded building, and a Latin inscription in Lombardic characters made to surround a figure of Abbot Nicholas of Halesowen, who died in 1298. The inscription, which records the gift of the tiles to the Abbey, reads, when the abbreviations are expanded, as follows:

*Istud opus Nicholas Matri Christi dedit Abbas,  
Vigeat absque chao, Mater, dona Nicholao.*

The foliage accompanying this inscription is the naturalistic maple-leaf which began to make its appearance on the eve of the 14th century. Mr. Holliday's bequest included also several inlaid tiles from the site of Maxstoke Priory, Warwickshire;<sup>2</sup> some of these are decorated with the arms of Clinton, Bouchier, and Stafford.

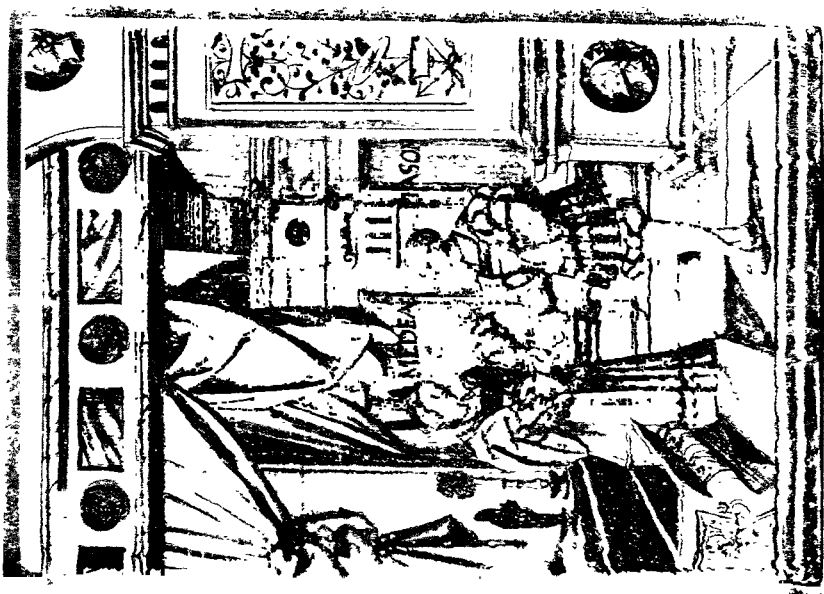
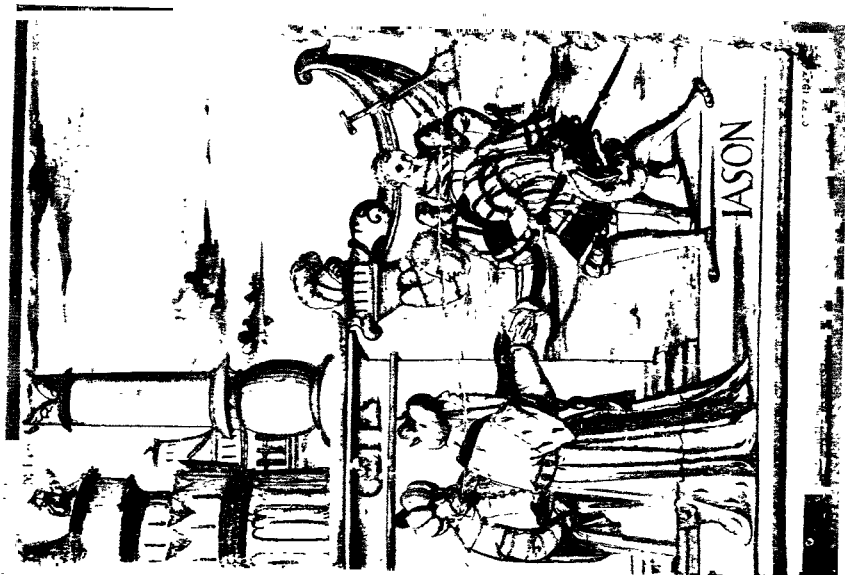
A maiolica floor-tile bought in Paris (*Fig. 3*), painted in blue, with details in yellow, orange, and green, with a bust of a lady, seems to be related to the well-known tiles from the Church of Nôtre Dame de Brou, Bourg-en-Bresse, now in the Louvre. Like them, it is almost certainly the work of an Italian potter, and was probably made about 1530 at one of the maiolica potteries established at Lyons by immigrants from Florence.<sup>3</sup> It is interesting as evidence of the spread of the maiolica technique north of the Alps in the early decades of the 16th century, and may be compared with the tiles made by Guido di Savino at Antwerp during the same period.

**A SET OF TYROLESE STOVE-TILES.** The story of Jason and the Argonauts was a favourite one in the Middle Ages even before the

<sup>1</sup> "Hales Owen Abbey" in *Transactions of the Birmingham and Midland Institute (Archaeological Section)* for 1871, p. 49 ff.

<sup>2</sup> See J. R. Holliday, "Maxstoke Priory," in *Transactions of the Birmingham and Midland Institute (Archaeological Section)* for 1874, p. 80 ff., and Wright Wilson, "Maxstoke," *ibid.* for 1897, p. 15 ff.

<sup>3</sup> See M. J. Ballot, *Musée du Louvre: La Céramique Française: Bernard Palissy et les Fabriques du XVI. Siècle.* Paris, 1924, p. 13.



TWO MAIORICA STOVE TILES, WITH SUBJECTS FROM THE STORY OF JASON.  
TYROLESER 1516.

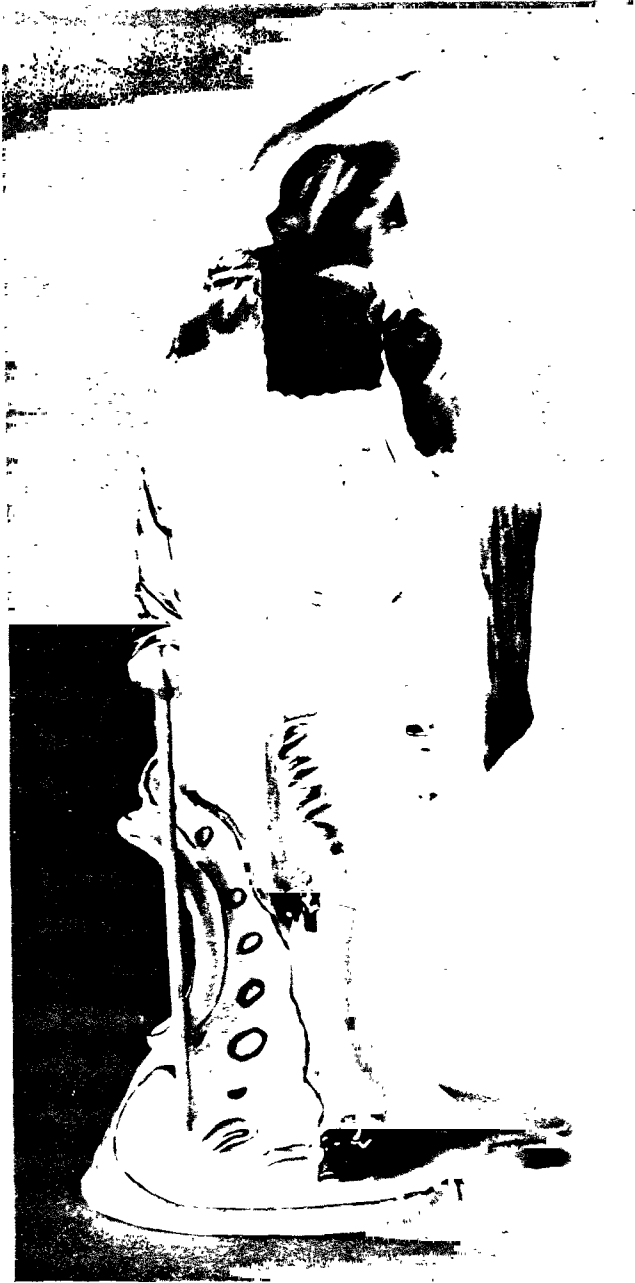




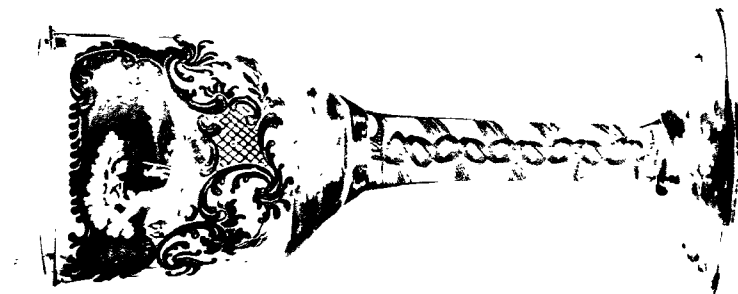
PAIR OF PORCELAIN FIGURES.

BERLIN (WEGELY FACTORY) ; 1752-1757.

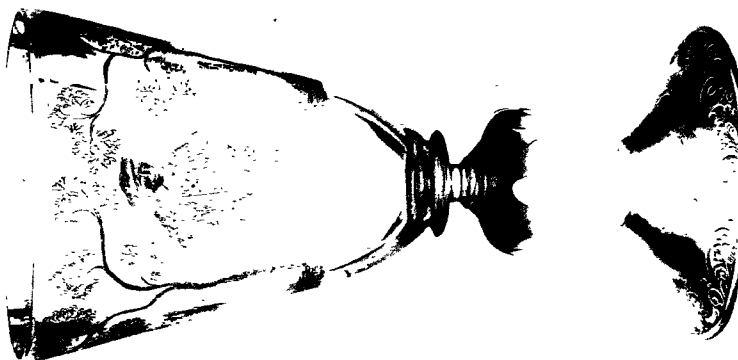
MURRAY BEQUEST.



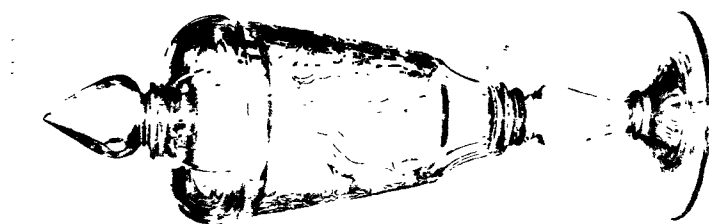
PORCELAIN FIGURE.  
MODELLED BY FRANZ ANTON BUSCH.  
(NYMPHENBURG): ABOUT 1700.



WINE-GLASS, PAINTED BY A MEMBER OF THE BELLEY FAMILY. ENGLISH (NEW-CASTLE-ON-TYNE): ABOUT 1760-1770.



WINE-GLASS, WITH DIAMOND ENGRAVED DECORATION. DUTCH, ABOUT 1685. GIVEN BY MRS. FULLER MALLAND FROM THE COLLECTION OF THE LATE W. BARCLAY SQUIRE.



GOBLET, ENGRAVED GLASS. SILESIAN; ABOUT 1735. GIVEN BY MRS. FULLER MALLAND FROM THE COLLECTION OF THE LATE W. BARCLAY SQUIRE.

institution of the Order of the Golden Fleece, with Jason as one of its patrons, by Philip the Good of Burgundy in 1430. Thus we hear of a set of tapestries illustrating the subject being acquired by his grandfather Philip the Bold; and a room in his castle of Hesdin was decorated with wall-paintings of the story. In the middle of the 15th century his chaplain, Raoul Lefèvre, wrote an *Istoire de Jason extraicte de plusieurs livres*<sup>1</sup> (an English translation of which was printed by Caxton), which still further extended the interest in the Argonauts and their adventures. The woodcuts illustrating a poem on the subject are copied on an enamel casket in the Museum painted by Léonard Limousin, and a fresh proof of the popularity of Jason is provided by a series of stove-tiles, three of them dated 1546, which have now been acquired by purchase. Lefèvre's story is fitted out with apocryphal names and incidents for which there is no classical warrant, and it is clear that the paintings on the tiles are intended to illustrate some similar contemporary version; that this was probably a modification of that of Lefèvre is shown by the fact that the tile-series includes two incidents, Creusa receiving Medea's gift, and the flight of Medea to Athens in a car drawn by dragons, not related by him. The entire series of scenes shown on the tiles is as follows:<sup>2</sup>

Jason and Hercules landing at Jacoynte greeted by Oetes; in the background they are seen feasting, with Medea.

Medea gives Jason the box of glue and letter of instructions (Plate 13).

Jason arriving at Colchos (repeated on two tiles).

Jason kneeling at the Temple of Apollo; in the foreground he is hurling the box of glue at the Bulls that guarded the Sheep with the Golden Fleece.

Jason killing the Dragon.

Jason yoking the Bulls.

Jason slaying the Sheep with the Golden Fleece.

Jason returning from Colchos and being greeted by King Oetes (Plate 13).

Medea sending her maid for Jason.

<sup>1</sup> See A. Doutrepoint, *La Littérature Française à la Cour des Ducs de Bourgogne*, Paris, 1909, p. 150 ff.

<sup>2</sup> The proper names are quoted in this list in the form given in Caxton's translation of Lefèvre, *The History of Jason*, reprinted by the Early English Text Society, 1913.

## DEPT. OF CERAMICS

Jason in the chamber of Medea.

The marriage of Jason and Medea before King Oetes.

Peleus receiving Jason and Medea on their arrival from  
Jacoynte.

Medea's incantations.

Medea rejuvenating Eson.

A messenger bringing Medea's gift of a poisoned robe to Creusa and  
Jason.

The death of Creusa.

The flight of Medea to Athens.

The paintings on the tiles are perhaps original compositions specially designed for the purpose and not copies of book-illustrations; in such illustrated versions as the Flemish *Van Jason en Hercules*, printed by Simon Cock at Antwerp in 1556, the number of incidents depicted in the cuts is much smaller than in the tile-series.

The Jason tiles are of two sizes, 19 in. by 13 in., and 14 in. by 11 in. Together with them thirty-three other tiles were included. Two of these are painted with scenes from the First Book of Samuel—David kneeling in the presence of Saul before his fight with Goliath, the contest itself being shown in the background, and the sparing of Saul by David, with in the background the later incident of David addressing Saul, Abner, and their host from a hill. The remainder comprises six square tiles, each painted with a profile bust of a laurel-crowned Roman emperor or a bearded king in a medallion, and twenty-five narrow border tiles, with horizontal or vertical designs of Renaissance ornament; these designs are composed of candelabra, cornucopias, terminal figures, dolphins, bunches of fruit, and foliage, symmetrically arranged on either side of a middle axis. The characteristics of these tiles are the rich setting of high Renaissance architecture and costume in which the scenes are presented and the full-blooded painting in a strong blue with details in green and orange, to which on some of our tiles is added manganese-purple.

It is likely that all the tiles formed part of a single stove similar to one bearing the same date in the Palace of the Prince-Bishop of Trent at Brixen in the South Tyrol, which is made up of a series of tiles also illustrating the Jason story and undoubtedly by the same hand, those representing the same incidents as our own being identical in design. The stove at Brixen is discussed by Alfred Walcher-Moltheim in an

article in *Altes Kunsthandwerk*,<sup>1</sup> in which other similar stoves are described. One of these, formerly in the seminary at Brixen, and now in the Oesterreichisches Museum für Kunst und Industrie, Vienna,<sup>2</sup> is painted with subjects from the story of Saul and David, amongst which that of the sparing of Saul is identical with one in our tile-series. This stove bears the signature D.L.P., for which no satisfactory explanation seems to be forthcoming. The author suggests that the Saul stove at Vienna and the Jason stove at Brixen do not come from the same workshop, but the presence of two tiles from the Saul series amongst our Jason series seems to show that this view is mistaken. It may seem unlikely that picture-tiles should be introduced amongst others to which they do not rightly belong; but the fact that these tiles were all found together in an English country house argues that they belong to a single stove, and the patching of a stove with irrelevant designs is paralleled by the insertion in the Prince-Bishop's stove of tiles, cut in half, with an open symmetrical floral-pattern out of keeping with the remainder of the tiles. It may be noted, moreover, that the pattern in question occurs on two of the tiles bought for the Museum which might otherwise be supposed to have been interpolated from another source. There seems little reason to doubt that these stoves are of South Tyrolese origin, and Brixen itself is likely to have been the place in which they were made.

The question arises whether the stove to which our tiles belong may have some direct connection with the Order of the Golden Fleece, the Tyrol being part of the dominions of the Hapsburg descendants of the Burgundian line. As to this, we have no information, but it is worth recording that Nikolaus Madruzzo, brother of Christoph Madruzzo, who was Prince-Bishop of Trent in 1546 (the date of the two Jason stoves), is represented on a contemporary medal wearing the Fleece; to this, however, he was not entitled, as he was never a Knight of that order.<sup>3</sup>

*CONTINENTAL AND ENGLISH PORCELAIN.* The close relationship which existed between the early porcelain factories

<sup>1</sup> "Süddeutsche Fayencekunst im 16 Jahrhundert" (vol. i, 1927, p. 44 ff.).

<sup>2</sup> Described by Dr. Walter Stengel, "Studien zur Geschichte der deutschen Renaissance-Fayencen," in *Mitteilungen aus dem Germanischen Nationalmuseum*, Nuremberg, 1911, p. 29 ff.

<sup>3</sup> See J. Bergmann, *Medaillen auf berühmte und ausgezeichnete Männer des Oesterreichischen Kaiserstaates vom XVI bis zum XIX Jahrhunderte*, Vienna, 1844, p. 24.

of Germany, France, and England is illustrated in a very striking way by three pieces acquired during the year. The influence of the royal Saxon factory at Meissen was naturally paramount in Europe



Fig. 7.

until the disaster of the Seven Years' War, which broke out in 1756, and even the Vincennes-Sèvres factory was content at first to imitate "the Dresden." The cylindrical jar figured in Fig. 7 is both a charming thing in itself and a rare specimen of the Meissen style prevailing in this early period of the French factory. It is of a beautiful ivory-toned soft-paste of unmistakably French character, marked with the early foliated version of the crossed L's without date letter, and is painted with sprays of flowers evidently copied very precisely from a Meissen example of about 1745; the flowers are of the type known as the *deutsche Blumen* (one of the inventions of the painter J. G. Heroldt), so named to distinguish them from those in Oriental style

which were known as *indianische Blumen*. The jar was probably made before 1750.

A pair of Berlin figures (*Plate 14*), however, of a few years later, already show the Vincennes factory setting a fashion which was soon to be universal. These figures (which were bought from the funds of

the Murray Bequest) were adapted from a pair modelled by Blondeau about 1752 after designs by François Boucher. The subjects were drawn from a comedy by Favart produced in Paris in that year, entitled *La Vallée de Montmorancy*; the models were named *La Petite Fille à la cage* ou *La Douleur de Babet*, and *Le Porteur d'oiseaux* ou *Corydon*,<sup>1</sup> and they are among the freshest examples in the sentimental-pastoral style created by the Vincennes and Sèvres modelers in Boucher's manner. Usually found in biscuit, they are also among the rare Vincennes figures to which enamel-colouring was added. The Berlin figures were perhaps modelled by Ernst Heinrich Reichard and show a certain vivacity not possessed by their French examples. Their delicate colouring, too, is different, and it is noteworthy that whilst the models are French the flower-painting on the costume of the boy is closely imitated from the "Indian" flowers of Meissen. The date of the figures is determined by the known duration of the factory founded by Wilhelm Kaspar Wegely, a Berlin cloth-manufacturer, whose mark (a W in blue) is painted on one of them. Wegely began to make porcelain in 1752 with the help of some workmen from Höchst, and in 1757 abandoned his factory after the withdrawal of the patronage of Frederick the Great,



Fig. 8 (p. 26).

<sup>1</sup> Compare E. Bourgeois, *Le Biscuit de Sèvres au XVIII<sup>e</sup> Siècle*, vol. i, pp. 16-18, and vol. ii, p. 4.



who founded the royal Berlin factory seven years later. It is interesting to observe that the model of the girl was again imitated in Germany, at the small factory of Ottweiler in Nassau-Saarbrücken<sup>1</sup> as well as at Strasburg. We

may here mention a glazed white figure acquired during the year, of Sèvres porcelain again in Boucher's style (*Fig. 8*). It shows a strong resemblance to a series of groups of boys modelled by La Rue in 1757,<sup>2</sup> and may well be his work.

In England, whilst the Meissen influence prevailed at first in the styles of decoration, in the matter of the technique of soft-paste porcelain the French example was naturally followed. Evidence of a French hand, perhaps that of a workman who came to England as an "arcanist" professing knowledge of porcelain manufacture, is to be found in the inscription incised on the base of an early Bow figure (*Fig. 9*) given by Mr. and Mrs. Donald MacAlister; this reads: *Eraton for the love*,

and it is hardly credible that such French idiom in English dress can have been written by an Englishman. Another figure from the series



*Fig. 9.*

<sup>1</sup> See E. Hannover, *Pottery and Porcelain*, London, 1925, vol. iii, Fig. 412.

<sup>2</sup> Compare the examples in the Jones Collection, No. 138: illustrated in *Catalogue*, vol. ii (1924), Pl. 16.

given by the same donors in 1924 is inscribed *Polimnie*. The earliest Chelsea porcelain, again, often bears a pronounced but as yet unexplained outward resemblance to that of St. Cloud, while the beautiful paste introduced a little later, and marked with the raised and red anchors, proves on analysis to be of a composition similar to the French. An unmarked group of Ganymede and the Eagle given by Mr. E. F. Broderip, is a representative of a much discussed class which may be conjectured to be trial-pieces made about 1750, whilst the Chelsea factory was still experimenting and before the raised-anchor paste had been finally established. Analysis of a typical piece has proved the presence of an unusual quantity of lead, doubtless from the use of flint-glass in the frit. To this excessive amount of lead flux is due the fact that many pieces have partially collapsed in the firing. A date for the class is given by a figure in the British Museum of Britannia mourning Frederick, Prince of Wales, who died in 1751. A figure of a bird, also given by Mr. Broderip, is of a kindred class, and its material shows an even closer resemblance to the raised-anchor paste.

The maturity of the art of European porcelain is admirably represented by the productions of the Bavarian state-factory, at first at Neudeck, afterwards at Nymphenburg, of about 1755 to 1765. In figures especially, the genius of the modeller Franz Anton Bustelli created many things which embody the peculiar spirit of the rococo in a fashion never surpassed elsewhere. The figure of a priest (*Plate 15*), bought from the funds of the Murray Bequest, bears, stamped in the paste, the mark *FB*, which is said<sup>1</sup> to have been added only to the first examples from each model, made under the actual supervision of Bustelli himself. The subject has been conjecturally identified with the "Anselmo" from the Italian comedy, which appears in the factory price-list for 1767.<sup>2</sup> The colouring of this specimen, virtually black monochrome with touches of gilding, the face and hands being also slightly tinted after nature, does not here detract, as is so often the case, from the effect of the superb modelling.

*A WINE-GLASS PAINTED BY THE BEILBYS OF NEW-CASTLE-ON-TYNE.* The wine-glass illustrated in *Plate 16* is the first of its kind to be acquired by the Museum. It has a straight stem

<sup>1</sup> F. H. Hofmann, *Geschichte der Bayerischen Porzellan-Manufaktur Nymphenburg*, p. 677.      <sup>2</sup> Compare Hofmann, *op. cit.*, pp. 411 and 710, and Abb. 318.

with a fine white enamel twist and a large ogee bowl. The latter is painted in enamel with a panel of white rococo scroll-work containing a pastoral landscape in colours. Both the landscape and the scroll-work are identical with those found on a glass in the collection of Mr. Hamilton Clements.<sup>1</sup>

The authorship of this painting can be established with some certainty by reference to two groups of glasses which appear to come from the same source. In the first group, which may be conveniently labelled the "white family," and of which typical specimens are included in the collection of glass given to the Museum in 1925 by Mr. and Mrs. C. Rees Price, the glasses are usually quite small and have ogee or straight-sided bowls. They are painted in plain white enamel, usually of faintly bluish tone; the subjects are of three main types: (a) bunches of flowers or symbolical motives such as crossed heads of barley, hops and barley, and vine-leaves and grapes, which are clearly a reproduction in enamel painting of the engraved motives very frequently found on glass in the middle of the 18th century; (b) rustic scenes such as birds on trees, sporting subjects, pastoral landscapes, and the like; (c) fanciful landscapes with "classical" ruins and obelisks, and occasionally Chinese scenes. A glass evidently akin to these is a tumbler painted in white with the initials OWA and the date 1767, enclosed by feathery rococo scroll-work.<sup>2</sup>

The second group consists of much larger glasses, some with short straight stems and bucket-shaped or ogee bowls, others with very tall knopped stems and flaring bowls. In this type the enamelled decoration is usually heraldic, and two examples have recently been published which bear the signature of the painter or painters,<sup>3</sup> Beilby of Newcastle-on-Tyne. It is not necessary here to describe these two signed glasses in very great detail; it will be sufficient to note that the shields of arms are supported by rococo scroll-work similar to that on the glass here illustrated, and on the dated tumbler, and that one of the signed glasses has hop motives which leave no

<sup>1</sup> Illustrated in W. A. Thorpe, *English and Irish Glass*, 1927, Pl. III B.

<sup>2</sup> Figured by F. Buckley, *A History of Old English Glass*, London, 1925, Pl. LVII, Fig. B.

<sup>3</sup> Illustrated and discussed in *The Connoisseur*, vol. lxxxi (May 1928), p. 10. For one of the heraldic glasses see J. Bles, *Rare English Glasses*, London, 1925, Pl. 61; and for glasses of the "white family" *ibid.* Pl. 62 and 63; F. Buckley, *op. cit.*, Pl. XXXV; W. Buckley, *European Glass*, London, 1926, Pl. 101; G. R. Francis, *Old English Drinking Glasses*, London, 1926, Pl. II, pp. 319-323 (including a Chinese subject).

doubt of the connection with the "white family." In the "white family," moreover, some of the landscapes seem to be without question by the same hand as the coloured landscape on the new glass. There is therefore very good reason for ascribing not only the decoration of this glass, but also a great deal of the painting on the "white family" to "Beilby of Newcastle"; for establishing the precise authorship of these glasses we must turn to the literary evidence.

From the autobiography of the engraver Thomas Bewick,<sup>1</sup> we learn that in 1767 he was apprenticed to an engraver at Newcastle-on-Tyne, by name Ralph Beilby, and his connection with him has preserved for us some information as to the Beilby family. William Beilby, the father of Ralph, was a goldsmith and jeweller who, about 1760, moved from Durham to Newcastle, where he died in 1765. He had five children, of whom the second, William, learnt enamelling and painting at Birmingham, and in turn taught these arts to his younger brother Thomas and his sister Mary; they were assisted in their work by Ralph, who had worked with their father as a jeweller and executed all kinds of engraving, including heraldry on silver-plate. Mary Beilby became paralysed some time in or before 1774, the date of expiry of Bewick's apprenticeship to her brother, and she and William went away long after this to Fifeshire.

In view of these facts it seems probable that the heraldry on the two glasses mentioned above was painted by Ralph Beilby, and that the glasses of the "white family" and those with coloured landscapes are the work of William or Thomas or of their sister. The fact that William was taught enamelling at Birmingham is significant, as the landscape on the newly acquired glass is very similar to those on many of the enamels (on copper) of a type until recently attributed in error to Battersea, made about this time in the neighbourhood of Birmingham at Bilston. There is evidence to show that these enamels must have been produced about 1765-70; to this period on stylistic grounds also our glass and others of its kind may be attributed, and this is borne out by the date on the enamelled tumbler mentioned above. As regards the origin of the glass itself, it may be taken as certain that it was made at one of the glass-houses known to have been in existence at Newcastle in the 18th century.<sup>2</sup>

<sup>1</sup> *A Memoir of Thomas Bewick written by himself*, Newcastle-on-Tyne, 1862, p. 54 ff.

<sup>2</sup> See F. Buckley, "Glasshouses on the Tyne in the Eighteenth Century," in *Transactions of the Society of Glass Technology*, vol. x, 1926, pp. 26-52.

*DUTCH DIAMOND-ENGRAVED GLASS GOBLET.* Several miscellaneous specimens of glass from the collection of the late W. Barclay Squire were given to the Museum by his sister, Mrs. Fuller Maitland (see p. 92). Among these is included a 17th century Dutch goblet (*Plate 16*) with diamond-engraved decoration, the most important example of its kind yet acquired by the Museum. Its metal is the characteristic soda-glass made in the Netherlands at that period. The bowl is of the rounded funnel-shape which begins to appear in English baluster-stemmed goblets about the same time, and is joined by a very narrow neck to a short squat baluster. The foot has been broken and replaced in the 19th century by a silver foot of Dutch workmanship.

The chief interest of the glass lies in the decoration of the bowl. It is engraved with two peasants, a man and a woman, in Dutch costume of the 17th century, dancing among trees to the strains of a fiddle. The composition is skilful; the scene covers the whole circuit of the bowl, and the three figures are divided from one another by three trees with overhanging branches which form a kind of frame for each of them. Underneath are the letters (apparently) TCVEBVLOTI.

The engraving resembles that on a glass<sup>1</sup> in the collection of Mr. Wilfred Buckley with a similar scene of dancing peasants, and dated 1685, signed *W. Mooleyser*. In the opinion of Dr. Ferrand Hudig, however, the engraving on our glass is by a different hand. The figures on it are very similar to those on another glass, signed *W.M.*, in the Rijks-Museum, Amsterdam, one of which has been identified by Dr. Hudig as being copied from an etching by Pieter Nolpe, and it may be taken as almost certain that they are also based on Nolpe. Such glasses as these illustrate the diamond-engravers' attempts to imitate the effect which wheel-engravers achieved by grinding away the surface of the glass.

*STAINED GLASS.* Five interesting panels were added during the year to the collection of stained glass. Earliest in date is an English panel about two feet by one, representing Christ on the Cross (*Fig. 10*). The border has quatrefoils in yellow pot-metal alternating with a leaf-motive on a ground of vivid green glass. The flesh is of a

<sup>1</sup> Discussed by Dr. F. Hudig in his "Essay on Dutch glass engravers," prefixed to W. Buckley, *European Glass*, London, 1926, pp. 10-11, Pl. 62 B, and in *Oud Holland*, vol. xliii, 1926, p. 221.

pinkish tone, the loin-cloth is sapphire-blue, and the cross green. The rosettes and trellis-work in the background are painted in silver-yellow stain. Nothing is known of the provenance of the panel, which was purchased from a London dealer; but the colouring has some resemblance to the glass at Eaton Bishop in Herefordshire, and the panel may therefore have come from this part of the country. It may be ascribed to the early 14th century, about the same date as the Eaton Bishop glass. When the panel was purchased, the head and the upper part of the body were missing, but the Museum was able to acquire a corresponding piece, also English glass of about the same date and of the required size, which has been fitted into the panel to complete it. The green of the cross, found also in earlier glass-painting but probably not after the 14th century, refers symbolically to the cross as the Tree of Life; in later stained-glass renderings of the Crucifixion the colouring of the cross is that of timber.

From the same source the Museum obtained three panels of English stained glass of the 15th century (*Plate 17*). These are rendered almost entirely in grisaille and yellow stain, except that the figures of the Virgin and St. John have mantles in pale green glass. The three panels form together a Crucifixion group, and their setting in plain diamond quarries probably follows the original, though the actual quarries in the panels as they exist are mostly of the 17th cen-

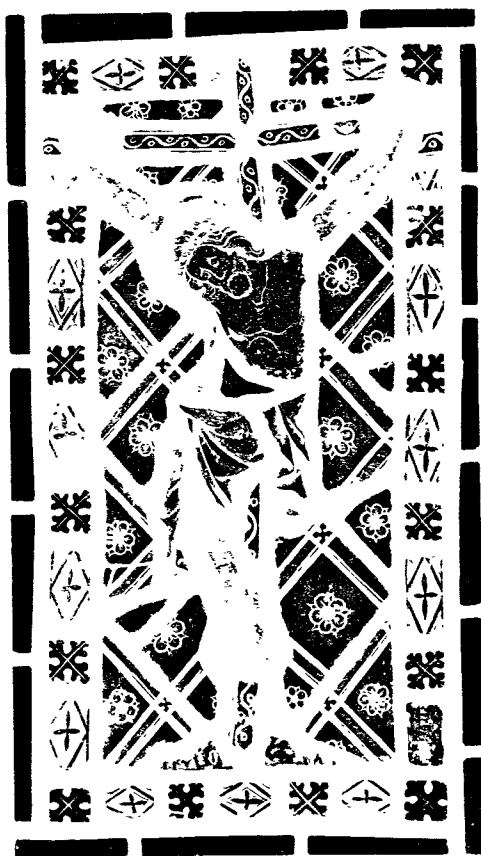


Fig. 10 (p. 30).

tury or later. The painting is somewhat crude, but very vigorous, and is probably the work of some lesser provincial glass-painter.

The beautiful angel's head painted in grisaille and yellow stain (Fig. 11), given to the Museum by Signora Ada Cardinale, is a typical example of the work of the York school of glass-painters at its best, of about the middle of the 15th century. This fragment is said to have been originally in the Minster at York.



Fig. 11.

The composition (which is signed A v L on one of the rungs of the ladder) is copied from a painting of the Descent from the Cross by Roger van der Weyden,<sup>2</sup> of which numerous replicas exist, including one at Buckingham Palace. It is a comparatively early panel by the hand of a glass-painter whose work is fairly plentiful in England. He was the son or brother of Bernard van Linge, and the two artists came

A panel of fragments of English glass acquired during the year at a public auction contains some very typical examples of English stained glass, mostly of the 15th century, including a bearded head of a saint which is almost certainly of the Winchester school, and comparable with the complete figures already in the Museum which are known to have been previously in Winchester College Chapel.

Through the generosity of Mr. Wilfred Drake the Museum acquired its first example of the work of Abraham van Linge (Plate 18). This particular panel is said to have been painted for a member of the Coningsby family (Sir Thomas or his successor, Fitzwilliam Coningsby) for the chapel at Hampton Court, Herefordshire. It was noted by Thomas Dingley, who visited the Chapel in the time of Charles II.<sup>1</sup>

<sup>1</sup> See *History from Marble*, by Thomas Dingley, Camden Society, 1868.

<sup>2</sup> Illustrated by M. J. Friedlander, *Die Altniederländische Malerei*, 1924, vol. ii, Pl. LXX and LXXI.



CRUCIFIXION GROUP, STAINED AND PAINTED GLASS,  
ENGLISH, 15TH CENTURY.





THE DESCENT FROM THE CROSS. GLASS-PAINTING BY  
ABRAHAM VAN LINCE AFTER REGET VAN DER WEYDEN.  
ENGLISH: DATED 1629

GIVEN BY WILFRED DRAKE, ESQ.



BOWL, RED EARTHENWARE, WITH AN INSCRIPTION  
AND OTHER DECORATION INCISED THROUGH A WHITE  
SLIP UNDER A YELLOWISH GLAZE WITH TOUCHES  
OF GREEN.

PERSIAN; TENTH-TWELFTH CENTURY.



BOWL, RED EARTHENWARE, WITH DECORATION  
INCISED THROUGH A WHITE SLIP UNDER A  
YELLOW GLAZE.

PERSIAN; TENTH-TWELFTH CENTURY.



TRACING OF STAINED GLASS FROM THE CHAPEL OF THE  
HOLY BLOOD AT BRUGES.

## DEPT. OF CERAMICS

to England about 1620, it is said from Westphalia. Other windows by Abraham van Linge are found at Christ Church (1631), Queen's College Chapel (1635), Balliol College Chapel (1637), and University College Chapel (1640), Oxford, at Peterhouse, Cambridge, and at Hatfield and Wroxton. Some of the work of Bernard van Linge is earlier; the east window in Wadham College Chapel is dated 1622, and some windows in the Chapel of Lincoln's Inn, London, which are also probably his work, are dated from 1622 to 1626.

The bequest of the late Mr. J. R. Holliday (see p. 19) included nine panels of stained glass, of which the most important is a series of six illustrating the story of St. George. These are known to have been made by Morris, Marshall, Faulkner & Co., in 1862, from designs by Dante Gabriel Rossetti for a house at Great Marlow. The other three panels are from designs by Sir Edward Burne-Jones.

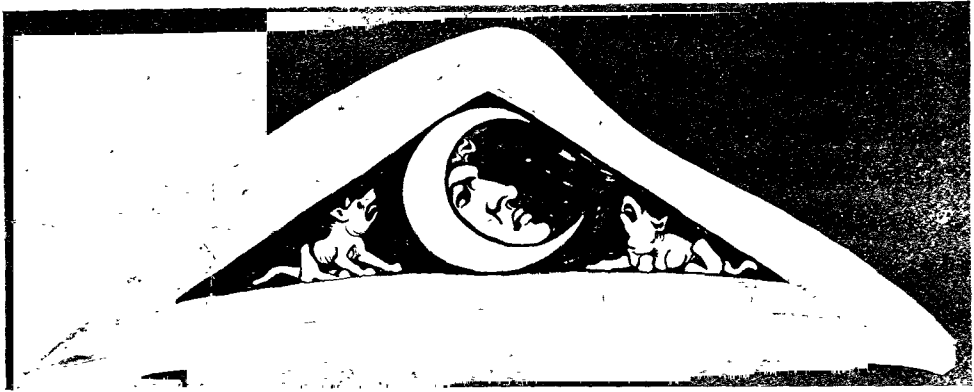


Fig. 12 (p. 42).

## DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN

### STAINED GLASS

**T**HE Chapel of the Holy Blood at Bruges was built to contain the relic said to have been handed down from Joseph of Arimathæa to the Patriarchs of Constantinople, from whose possession it passed to that of Thierry d'Alsace, Count of Flanders, during the Third Crusade. How he received it, transported it, and cherished it has been described, with a wealth of pious elaboration and edifying comment, by J. Gailliard, whose *Recherches Historiques* appeared in 1846. Thierry received the treasure in 1149, and it was deposited in Bruges in 1150, in a chapel dedicated to St. Basil. It is not known when the new chapel, constructed over this, was finished, but the first window was not ordered until 1483, and the last window is dated 1644.

The windows contained portraits of the Counts of Flanders and Dukes of Burgundy and their wives, and they remained in the chapel until the French Revolution. The relic itself was concealed by the faithful both then and during the religious troubles of the 16th century. The glass was less fortunate. In 1797 came the interdiction of the public cult, and the Chapel of the Holy Blood suffered severely

## DEPT. OF ENGRAVING, ILLUSTRATION AND DESIGN

at the hands of the revolutionaries. The finest and largest of the windows, which dated from 1541, was entirely destroyed, and the rest were sold by the Communal Council of the town to a local dealer for fourteen francs apiece. The dealer sold them to an Englishman who carried them overseas; and Gailliard, writing in the 'forties of the last century, did not know what had become of them.

However, in the Fitzwilliam Museum at Cambridge there is an account book supposed to have belonged to J. C. Hampp, who was, apparently, a glass-painter at Norwich early in the 19th century, and in this account book are entries referring to the Bruges glass.<sup>1</sup> The glass itself passed into the hands of the firm of Watson & Bethel, and while it was with them copies of some of the pieces were made by D. T. Powell. These copies were in 1927 acquired for the Department of Engraving, Illustration and Design, and include:

1. Charles the Bold (*Plate 20*);
2. Isabeau de Bourbon (the paper bears the watermark 1801);
3. Shield of Isabeau de Bourbon;
4. Mary of Burgundy (the paper bears the watermark 1802);
5. Angel with shield of Mary of Burgundy;
6. Maximilian;
7. Philippe le Beau.

The particular interest of these copies resides in the fact that portions of the original glass are also in the Museum, having been purchased in 1918, under the bequest of Captain H. B. Murray. The first two designs mentioned above are, unfortunately, not included, but the rest of the originals are now in the Department of Ceramics; and it is of great interest to connect them with the drawings recently acquired.

The windows of the Chapel at Bruges now contain 19th century reproductions of the original glass. The Holy Blood itself was saved, and is preserved as the Chapel's chief relic.

*PORTRAIT DRAWINGS.* One of the most interesting acquisitions during the year was "A Collection of Original Portraits, 1819: Collected by Dawson Turner, F.R.S. (1775-1858)." Dawson Turner was the well-known Norfolk botanist and antiquary, one of whose

<sup>1</sup> See "English Importations of Foreign Stained Glass in the Early Nineteenth Century," by Bernard Rackham, *Journal of the British Society of Master Glass-Painters*, vol. ii, No. 2, Oct. 1927, p. 86.

chief claims to remembrance is his steadfast support and appreciation of John Sell Cotman. Vol. I contains forty-one drawings and one soft-ground etching, mostly portraits of relatives of the collector or of eminent people, probably his personal friends. The drawings served as the basis of many etchings by Mrs. Dawson Turner and her daughters, some of which are included in "The Mother's Exemplar," now in the Victoria and Albert Museum, and "One Hundred Etchings," by Mrs. Dawson Turner, in the British Museum. Below each portrait is generally written in ink the name of the artist, the date and the name of the subject, and these inscriptions, as well as the title-page and the list of subjects following the title-page, appear to have been written by the same hand, possibly that of a member of the Turner family. The binding is of crimson crushed morocco, with gold tooling, and on the front cover is an oval with the crest, motto, and monogram of Dawson Turner.

Some of these portraits are of great interest and are from such famous hands as Chantrey, J. S. Cotman, Ozias Humphry, and R. R. Reinagle. Of the subjects, many are artists. J. S. Cotman is seen in a portrait by J. P. Davis (*Plate 21*), as are also Benjamin Robert Haydon and the great Talma. There are by Mrs. Dawson Turner numerous portraits of the Palgrave family, she herself having borne that name before her marriage. There are also portraits of Anne Pitt, sister of the Earl of Chatham, Captain George William Manby, Thomas William Coke, Earl of Leicester, Hudson Gurney, and Sir Henry Charles Englefield.

A second volume was completed in 1825, and this contains sixty-nine portraits similar in character to those of the volume already described, and is in a uniform binding. The inscriptions in the book are in the same hand as those in the first volume, and it contains, in addition to further examples of the work of most of the artists mentioned above, drawings by, or after, Sir C. L. Eastlake, E. H. Langlois, G. R. Lewis, J. Stephanoff, and John Varley. The subjects include Sir Robert Walpole, Admiral Sir Edward Codrington, Sir Hans Sloane, General George Anderson, the Marchioness of Conyngham, Emilie Louise Beauharnais, wife of the Comte de Lavalette, Sir Francis Palgrave, Napoleon, James Christie, Reginald Heber, Bishop of Calcutta, John Bannister, and General Sir Charles Greville.

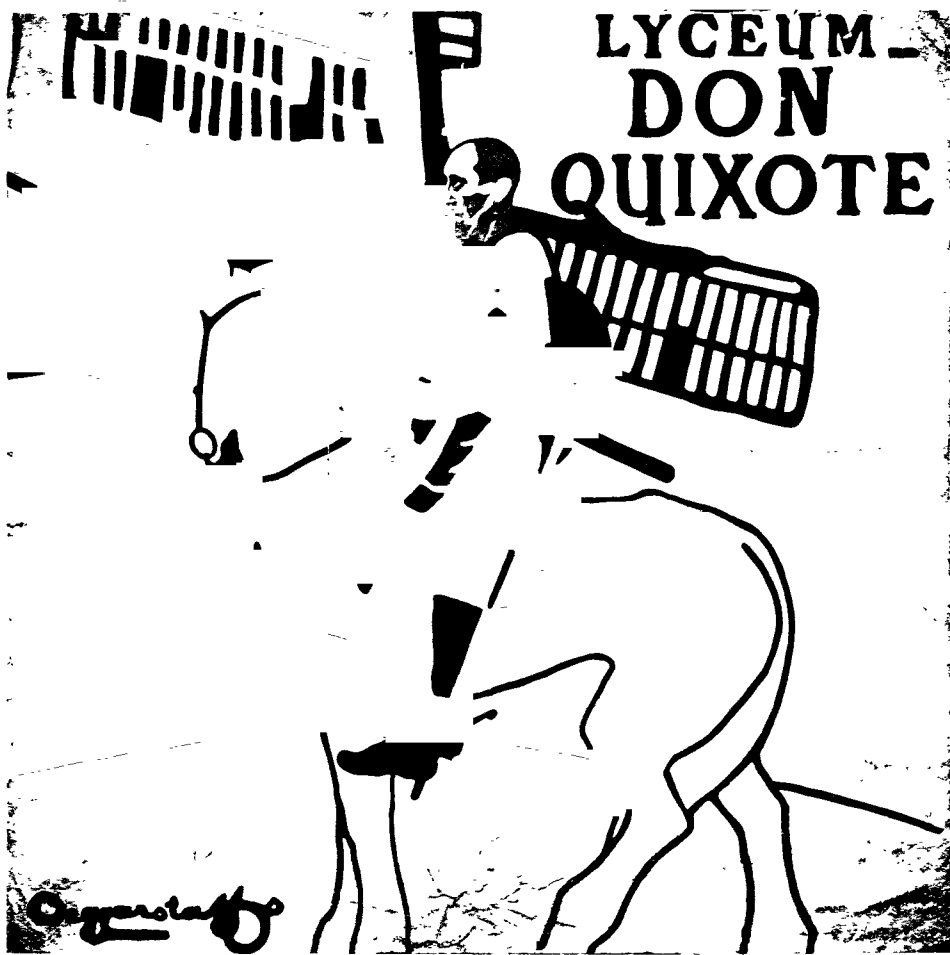
*POSTER FOR "DON QUIXOTE."* The part which the Beggarstaff



V. A. M.

J. P. DAVIS. PORTRAIT OF J. S. COLEMAN.





BEGGARSTAFF BROTHERS (WILLIAM NICHOLSON AND JAMES PRYDE).  
DESIGN FOR POSTER (IN CUT-OUT PAPER) INTENDED TO ADVERTISE  
"DON QUIXOTE," PRODUCED BY IRVING AT THE LYCEUM.



WILLIAM MORRIS.  
ILLUSTRATION TO THE LEGEND OF ST. GEORGE.



HENRY FUSELL, R.A. DRAWING.  
PRESENTED BY MRS. FULLER-MATLAND.

Brothers (William Nicholson and James Pryde) played in the history of the art of the poster is now universally recognized. Their importance in England is similar to the importance of such artists as Toulouse-Lautrec and Chéret on the Continent. There is one poster of theirs in particular which had an immense influence throughout Europe, although it was never actually put upon the hoardings. This is the *Don Quixote* (*Plate 22*), commissioned by Sir Henry Irving. The original poster design was acquired in 1927 for the Museum. There is no drawing or painting in its final composition. It consists entirely of black and brown paper cut out and pasted on white, and is of considerable size (76 in. by 77¼ in.). Like all the posters of the Beggarstaff Brothers—notably the *Hamlet*, and Rowntree's *Cocoa*—it lays stress on the use of bold masses flatly treated for their value in silhouette. It is not known why Irving did not use the poster, as he produced “*Don Quixote*” at the Lyceum Theatre in 1895.

*A SKETCH-BOOK.* Arthur Boyd Houghton is perhaps, in proportion to his merits, one of the most neglected artists of the English School. His part in the history of book illustration in the 'sixties was a most important one. He was a beautiful draughtsman, and his work for *The Graphic* marked an epoch in English magazine illustration. Of particular interest, therefore, is the sketch-book recently acquired for the Museum, containing drawings of figures and scenes made during a visit to the United States of America. Some of these sketches form the basis of the illustrations for a series of articles entitled “*Graphic America*,” which appeared in *The Graphic* in 1870. Houghton died in 1875, and *The Telegraph* in its obituary notice says: “Soon after the establishment of our contemporary, *The Graphic*, the artist undertook an extended tour through the United States, and thence he sent on a series of drawings which were engraved under the title of ‘*Graphic Art*.’ He portrayed with admirable vigour and quickness of perception the more melodramatic and grotesque aspects of American life. . . . Americans were apt to insist that Mr. Houghton exaggerated all he saw, and they angrily refused to accept his fantastic group of Broadway belles, his weird torchlight processions and mass meetings as faithful transcripts of American manners. The truth would seem to be that the artist saw everything as in a glass not darkly but luridly, and that he was as yet—for want of stern self-discipline—unable to control the vagaries of a too facile

and imaginative pencil. He drew poetry, so to speak, and poetry of the most erratic order, when he should have drawn prose.”<sup>1</sup> The engraved blocks of this series were destroyed, so that it is of particular interest for the Museum to possess the sketch-book which was used as the basis for his work.

*WALL-PAINTINGS.* The work which Professor Tristram has been doing for the preservation of mediaeval English painting during the last twenty years is only just beginning to be recognized as it deserves. The Victoria and Albert Museum has for many years been collecting his copies of mural paintings, with the result that there is now a mass of material for the student, readily available in the Department of Engraving, Illustration and Design. Some of these paintings appeal more for their archaeological interest than for their aesthetic value, yet the general result of a study of the copies must be to convince the student that the English School of mediaeval painting was by no means so negligible as it has sometimes been the fashion to suppose. A further series of Professor Tristram's drawings was acquired during 1927, and included copies of paintings in Norfolk, Dorset, the Isle of Sheppey, Suffolk, and Northants. In the last-named county the most important copies are those from the Church of All Saints at Croughton, near Brackley, which is distinguished by the possession of a remarkably extensive series of wall-paintings, of the end of the 13th century, illustrating the Life and Death of the Virgin and the Infancy and Passion of Christ: thirty-six scenes in all. The Croughton paintings bear a strong family likeness to the illuminated manuscripts of the East Anglian School, which flourished in the closing years of the 13th and the opening years of the 14th century. This was one of the most remarkable periods in the history of English art. Artists of that time mark an advance upon their predecessors, for without cutting themselves off from the “hieratic” traditions maintained in the monastic houses, they excelled in expressing swifter movement, more vivid observation, and greater delight in all the forms of nature. The Croughton paintings were discovered in 1921, and form a magnificent series executed about the year 1300 or during the early years of the 14th century. They are a remarkable

<sup>1</sup> For a good account of Houghton as an artist see “Arthur Boyd Houghton,” by Edmund J. Sullivan, *Print Collector's Quarterly*, vol. x, p. 95.

contribution to our knowledge of this phase of English art, and an important document in the history of English painting.<sup>1</sup>

Of great interest also is a copy of painted decoration on the tomb of Edmund Crouchback in Westminster Abbey. This is early 14th century.

In addition may be mentioned, somewhat outside the run of Professor Tristram's usual work, a copy of the ceiling in the Court of Aldermen, Guildhall, London, painted by Sir J. Thornhill.

*A MODEL THEATRE.* Owing to the interest and enthusiasm of Sir John Martin-Harvey, the Museum has had an opportunity of purchasing a very interesting model theatre. This is a model of Covent Garden Stage (period 1830-50), which Sir John found while on tour at Bristol, with an enormous number of complete sets which were apparently kept in stock at Covent Garden and used for its earliest productions. These model sets were probably set up on the stage so that the intending producer could select what was suitable for the play in hand. There is also a collection of models of all the furniture that was used in the various scenes, with hundreds of carefully painted figures to scale, for use in processions, banquet scenes, armies, and so forth. The condition of the model is extremely good, and it is a very valuable document of theatrical history, perhaps unique, as such models have generally been destroyed.

A considerable amount of information about the model has been collected by means of research in the Gabrielle Enthoven Collection, already in the Museum, and among the books and papers of the Library. The majority of the scenes seem to have been the work of the Grieve family, well-known theatrical designers of the early 19th century, but William Telbin the Elder, a collection of whose work is already in the Museum, is also represented. The model includes scenery for various spectacular productions at Covent Garden, including "Henry VIII," "The Prophet," "Timour the Tartar," "A Winter's Tale," and "Richard III." The whole forms a most interesting addition to the growing body of material on the history of the theatre now available for the student at South Kensington.

<sup>1</sup> See *Wall Paintings in Croughton Church, Northamptonshire*, by E. W. Tristram, F.S.A., and M. R. James, Litt.D., F.S.A., Provost of Eton, communicated to the Society of Antiquaries, Oxford, 1927.

DEPT. OF ENGRAVING. ILLUSTRATION AND DESIGN

*CZECHO-SLOVAK ENGRAVINGS.* An important exhibition of Czecho-Slovak Graphic Art, organized by the Hollar Society, was held in the galleries of the Royal Institute, Piccadilly, during the summer of 1927.

Those interested in the subject have long known of the good work being done by Czecho-Slovak artists, but the late exhibition was something of a revelation. Before the War English amateurs were apt to lump together as German all the art manifestations of central Europe, and it was not realized that in such workers as Vojtech Preissig, František Kupka, T. F. Šimon, František Bílek, and Max Svabinský the old kingdom of Bohemia possessed artists of something more than local significance.

Svabinský, who, as director of the Prague Academy of Arts, has gathered round him a notable group of followers and disciples, was well represented in the exhibition by some sixty prints, including the fine woodcut portrait of Josef Mánes, the Czech patriot, a portrait of President Masaryk, and the three full-blooded, joyous designs called "Paradise Sonata."

Owing to the generosity of the Czecho-Slovakian Government a selection of fifty-one engravings by various Czecho-Slovak artists was presented to the Victoria and Albert Museum. The prints included, besides examples of the work of the above artists, work by Boettinger, Dillinger, Stretti-Zamponi, Kobliha, Silovský, and others.

The authorities of the Victoria and Albert Museum received this generous gift with peculiar satisfaction, not only because of the high level which graphic art in Czecho-Slovakia has reached, but because the gift was an indication of the good relationship which exists between England and Czecho-Slovakia.

*ORNAMENT.* A design for a salt-cellar, once attributed to Michael Angelo, was acquired by purchase during 1927. Mr. Lionel Cust, writing in 1912, says: "It is well known to students of the life and works of the great Michael Angelo that he was called upon from time to time to make designs for plate or jewellery or other objects which his great patrons desired to have executed by goldsmiths. Whether such work was congenial or not to an artist like Michael Angelo remains rather doubtful, but in any case the commands had to be obeyed. From a letter addressed by Giralomo Staccoli, agent in Rome of Francesco Maria della Rivere, Duke of Urbino, written from

Rome on 4th July 1537, it appears that a salt-cellar for which Michael Angelo had given the design was completed in the model and begun to be executed in silver with a view to its being eventually gilt. On 29th September 1884 Sir J. C. Robinson, Surveyor of Pictures to Queen Victoria, addressed to *The Times* a letter describing how at the sale of Sir Andrew Fountain's Collection of drawings he had been fortunate enough to secure at a small price a drawing which he considered to be the original sketch by Michael Angelo for the Duke of Urbino's salt-cellar."<sup>1</sup>

The drawing recently acquired by the Museum is the one from Sir J. C. Robinson's Collection, and although it lacks the vigour and vitality associated with the work of the master himself, to whom it used to be attributed, it is at least a drawing of his period, and possibly of his circle.

Another interesting acquisition bearing on engraved ornament was the purchase, early in the year, of a pen-and-ink design (Fig. 13) attributed to Jonas Silber, who worked in the second half of the 16th century. This represents various motifs for silversmith's ornament, and the similarity of the "Bacchus astride a Cask" with an engraving of the same

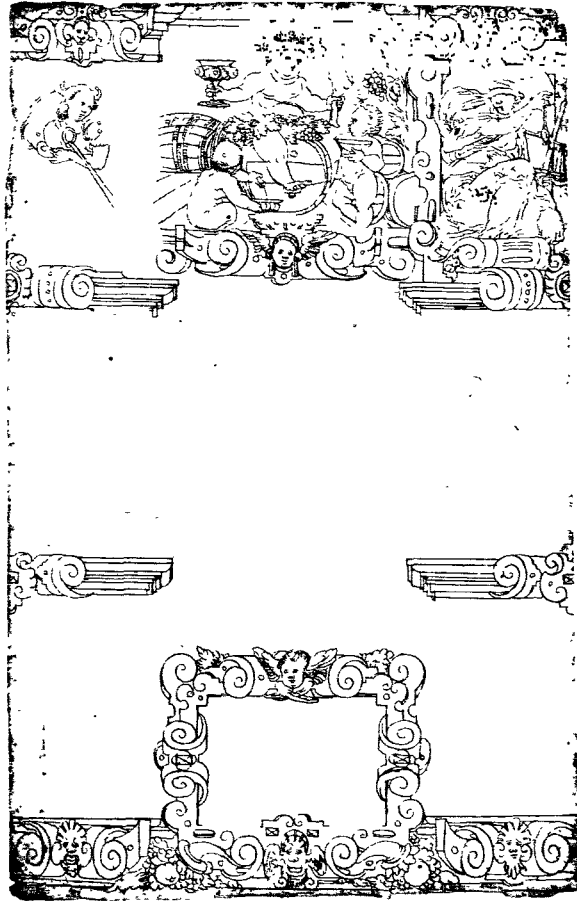


Fig. 13

<sup>1</sup> *The Burlington Magazine*, vol. xxi (1912), p. 358.



subject in the dotted manner, by the master I.S. makes it seem likely that both the drawing and the print were executed by the same hand.

*HOLLIDAY BEQUEST.* The late Mr. J. R. Holliday was known throughout his life as a careful and discriminating collector of pictures and drawings, notably of work by the Pre-Raphaelites and their immediate followers. After his death in 1927 it fell to Mr. Sydney Cockerell, as his Art Executor, to distribute his possessions among various public museums and galleries. The Victoria and Albert Museum has benefited considerably through this Bequest, particularly with regard to the acquisition of several important drawings, among them many cartoons for stained glass, designed by William Morris, Rossetti, Madox Brown and Burne-Jones. Of special note is a set of three designs by Madox Brown for the window at Tamworth Church. The Museum already has a representative collection of architectural drawings by Philip Webb, but the Holliday Bequest shows his large power and scope as a designer for glass, and particularly his brilliant adaptation of animal form to heraldic and conventional design (*Fig. 12*). In this Bequest also came a collection of tracings of old mural paintings, rood screens, tiles, etc., made by Mr. Holliday himself. Apart, however, from glass and tiles, in which Mr. Holliday had special interest, the Museum received many studies by Burne-Jones and the original studies by William Morris of the Legend of St. George (*Plate 23*) for the painted doors of the cabinet now in the Museum (No. 341—1906). The Bequest also includes numerous drawings by David Cox, Prout, Hills, Caldecott, Stothard, and others.

## DEPARTMENT OF PAINTINGS

### WATER-COLOUR DRAWINGS



Of the water-colour drawings added to the collection during 1927, only one belongs to the 18th century, viz., a *View in Carnarvonshire* (Plate 25), with figures and packhorses, by Thomas Rowlandson (1756-1827). Rowlandson is best known as a caricaturist, but when he indulged his fondness for painting landscapes he would lay aside his weapon of satire, and depict, as in the present instance, a placid rural scene with the same brilliant power of selection and characterization as marks his figure work. The drawing owes much to the refined charm of its colour, and from the landscape point of view should contribute to the establishment of Rowlandson as one of the great masters of the British School.

Richard Sasse (1774-1849), who taught drawing to Princess Charlotte, is an almost forgotten landscape-painter, and his work is uneven in quality, but he had sufficient talent to deserve to be remembered. In the slightly dramatic effect of some of his drawings and in his treatment of foliage he sometimes recalls his contemporary, Francis Nicholson. Two drawings, a *Waterfall near Dolgelly* and a *View of Lancaster*, were purchased from descendants of the artist, and illustrate phases of his work which are not found in the three water-colours by Sasse already in the Museum collection. Sasse lived for many years in France, and died at Paris.

The most important purchase in the field of water-colour was that of a large drawing by John Sell Cotman (1782-1842) of the *Interior of Crosby Hall* (Plate 26), a romantic treatment of the subject, painted at a time when the old building was in use as a warehouse. The drawing is of some interest topographically, as it shows Crosby Hall long before its comparatively recent removal to Chelsea, where it now stands. It was executed in 1831, and is a replica of a slightly smaller drawing, made in 1830; the latter was lent by Mr. J. J. Colman, M.P., to an exhibition held at the Norwich Art Circle in 1888, and

## DEPT. OF PAINTINGS

is reproduced in the catalogue. This important work, formerly in the Bulwer Collection, illustrates a subject and a period in Cotman's career not hitherto represented in the Museum collection. The romantic feeling in this drawing, which is enhanced by the splashes of green and red colour in the centre, may be due to the ambient atmosphere of the period, to which a sensitive artist like Cotman cannot have remained impervious. One may, however, wonder whether it does not show traces of French influence, deriving from the Bonington-Delacroix group, with whose work Cotman may have become acquainted when he was in France in 1817, 1818, and 1820, or later in England, for Delacroix came over in 1825.

Three works illustrating the sensitive art of the late Arthur Ambrose McEvoy, A.R.A. (1878-1927), viz., *The Haunted House, Dieppe*, almost in monochrome, which was exhibited at the New English Art Club, and belonged to the late Gerald Chowne, and two typical portrait studies, *Margherita* (Plate 27) and *St. John Hutchinson, Esq., K.C.*, the latter a gift from the artist's widow, came into the Museum collection during the year. The *Margherita* is an admirable example of the technique and outlook which enabled McEvoy to express with subtle quality of restrained colour the essence of his material veiled in the ethereal aspect of beauty. The late Frederic Cayley Robinson, A.R.A., R.W.S. (1862-1927), was another painter with marked individuality, whose work will be missed at the Old Water Colour Society. He studied at the Art Schools of St. John's Wood and the Royal Academy, and in 1891-93 at Paris under Bouguereau and Ferrier. He was influenced, as Mr. James Greig points out in the fifth annual volume of the *Old Water-Colour Society's Club*, by the mediaevalism of Burne-Jones and Puvis de Chavannes. His drawings are imbued with striking qualities of sentiment, solemnity, remoteness from the world, and wistful pathos. He was fond of depicting artificial light at eventide, and his mute figures usually wear an intense expression of wonder, doubt, reflection, or absorption. The small but typical painting of his called *The Renunciants* (Plate 28), which was purchased, represents not only his serene and poetic vision, but his consummate skill in dealing with texture by technical devices that seem to have been his own invention.

**MINIATURES.** The oldest of the forty miniatures which were added to the collection in 1927 was an oblong painting of *Diana and*

*Callisto*, a gaily coloured landscape with figures, signed with the initials F.C.S. and dated 1617. It was purchased under the bequest of Captain H. B. Murray. Nagler records an oil painting of the same subject bearing the same initials, but so far the artist does not appear to have been identified. He may not improbably have worked in South Germany. There was a certain vogue for little landscapes and other pictures of this kind in the 16th and 17th centuries. Technically, of course, they derive from the illumination of manuscripts, and some of the old manuals describe the method of painting them. The extreme popularity of Ovid in the years preceding and following 1600 is evidenced by the great number of editions of his works and sets of illustrations to them which were published. It is therefore not surprising that the subject of the above miniature and that of another miniature landscape already in the Museum are taken from the *Metamorphoses*: the latter painting is by Friedrich Brentel (1580-1651) of Strasburg. Among the few other works of this kind in the Museum are three landscapes by Brentel's pupil, Johann Wilhelm Baur (1610-1640), and a miniature copy of 1628 by Peter Oliver from a Titian, since lost, which belonged to Charles I. Charles I. had several miniature copies made from pictures in his collection. An earlier miniature landscape, which is on loan in the Museum, is a mountainous view, signed and dated 1576, by Lucas van Valkenborgh (1540?-1625?).

Until well into the 19th century at least, pictorial art in England was largely dependent on foreign immigration and inspiration, just as music is to-day. Many a foreigner settled in England to practise as an engraver, a scene-painter, a drawing-master, or a miniaturist. Several of the miniatures acquired in 1927 were painted by foreigners in England, for instance, a portrait of Captain William Bailey, by Pierre Noël Violet (1749-1819), a Frenchman, given by Miss Carolin Nias, one of Miss Blood by another Frenchman, François Thomas Rochard (1798-1858), bequeathed by Miss G. E. Bulley, two by Johns, *circa* 1795, who appears to have been a Dutchman, and an excellent plumbago drawing of a man by David Loggan (1635-1692), who, though of Scotch descent, was born at Danzig and studied in Holland. Among the miniatures given by Miss Nias was also a charming portrait of a boy, which is perhaps by Louis Ami Arlaud (1751-1829), a Swiss who spent some years in London.

Two miniaturists named Samuel Collins and Samuel Cotes were

## DEPT. OF PAINTINGS

working for some years contemporaneously, and it has been difficult at times to distinguish their works. Now that Collins is known to have died in 1768, it is obvious that none of the miniatures signed S.C. and bearing subsequent dates is by him, but there is still room for doubt as to certain earlier productions. The Museum has been able to acquire a good miniature portrait of a man signed *Collins* which will tend to form a *point de repère* for the identification of Collins's work. Collins worked for many years at Bath, where he taught Ozias Humphry, but he died at Dublin.

A bequest of the late Miss Georgina Emily Bulley comprised six small miniatures by a Scottish miniaturist, John Bogle (1746?-1803). They range in date from 1773 to 1789, and include portraits of Ruth Corner, Mrs. Benjamin Branfell (*née* Mary Whittall), and an officer who may have been General Corner. Bogle's father was descended from a distinguished Covenanter, one of whose granddaughters was the mother of Tobias Smollett. Bogle's parents fled from Edinburgh in 1745 to escape the Highlanders. His mother was a sister of the "Beggar Earl of Menteith," who died by the roadside in Scotland in 1783, and was buried in an eighteen-shilling coffin. Little Bogle—he was a small man—married May Wilson, the beautiful niece of his Edinburgh landlady, in 1769, and came in 1772 to London to try his fortune. Here his life seems to have been something of a struggle against poverty. The reason for this is not clear, for his miniatures prove him to have been a competent painter. His lack of success was very likely due to his character: he is described by Alan Cunningham as proud and singular; he was evidently not the sort of man to get on in the world by pushfulness, and his lameness was doubtless a handicap. Bogle's portraits, though lacking in dash, suggest painstaking and conscientious work; probably he was not a rapid worker, for he is recorded to have written very distinctly and rather slowly. Fanny Burney knew the Boggles, and took them to Warren Hastings' trial on the 18th May 1790. Poor childless Mrs. Bogle, who had a broad Scottish accent, seems to have suffered under the irksomeness of her life in London; she had been married twenty-two years when Fanny Burney wrote of her in 1791 that "she seems altered much for the worse. Her playful wit seems turning into bitter sarcasm, and her affectionate and pleasing manners are wholly changed." Bogle steadfastly refused or ignored his father's requests that he should try and make good his claim to the Earldom of Menteith. He returned to

## DEPT. OF PAINTINGS

Edinburgh about 1800 and died there in 1803; his widow survived till 1823. Bogle's sisters seem to have led a miserable, shabby-genteel existence; one died in 1802, and the other, who called herself Lady Mary Graham Bogle, in 1821. The Museum already had four miniatures by Bogle; one of them, a portrait of the Dutch Governor of Trincomalee reading a letter, may be counted as one of his masterpieces.<sup>1</sup>

**CHINESE PAINTING.** An important Chinese wall-painting, about 9 ft. high, a full-length representation of a patron Bodhisattva, perhaps Kwanyin, the spiritual son of Amitabha, was purchased with the assistance of the National Art-Collections Fund. The figure wears the green scarf of divinity, bears a jade *ju-i* sceptre, and stands on a lotus indicating self-existence. In his headdress is a small figure of the Dhyanī-Buddha Amitabha. The style of the painting is reminiscent of that of about the 9th century, but it is probable that it belongs to a considerably later date which must remain indeterminate until further evidence is forthcoming. The picture, which is on brown plaster made up with fine shavings, grass fibres, etc., was in a very friable state, and had to be laid face down on plate glass and consolidated from behind with shellac and plaster of Paris. The surface has not been restored, except that the breaks have been filled with plaster; no varnish or wax dressing has been applied, so that the iridescence of the surface has retained its bloom. The painting is understood to have come from the Fu-lung temple in Huang-wang village, south-east of Chiang-hsien, in Ping-yang-fu, Shansi province. The colossal figure is drawn with a line of great beauty and dignity; the prevailing colours are reds and pinks contrasted with the shimmer of pale blues and greens, and softened into a pleasing harmony of half-tones by the lapse and accidents of years.

**PALETTE AND PAINT-BOX.** Mr. Gabriel Wells, an American friend of the Museum, gave a mahogany palette which belonged to

<sup>1</sup> See Madame d'Arblay, *Diary*, 10th February 1788, 18th May 1790, etc.; *Minutes of Evidence . . . Petition of Robert Barclay Allardice of Urie and Allardice . . . claiming . . . to be Earl of Airth . . .* 1839; *Airth Peerage, Case of Robert Barclay Allardice Barclay-Allardice [sic] . . . claiming the Earldom of Airth . . .*; G. L. Craik, *Romance of the Peerage*, vol. iii, 1849, pp. 395 *et seq.*; G. E. Cokayne, *Complete Peerage*, vol. iv, 1893, p. 303; Dr. G. C. Williamson, *Catalogue of a Collection of Miniatures belonging to the Lord Hothfield*, 1916, pp. 11-15.

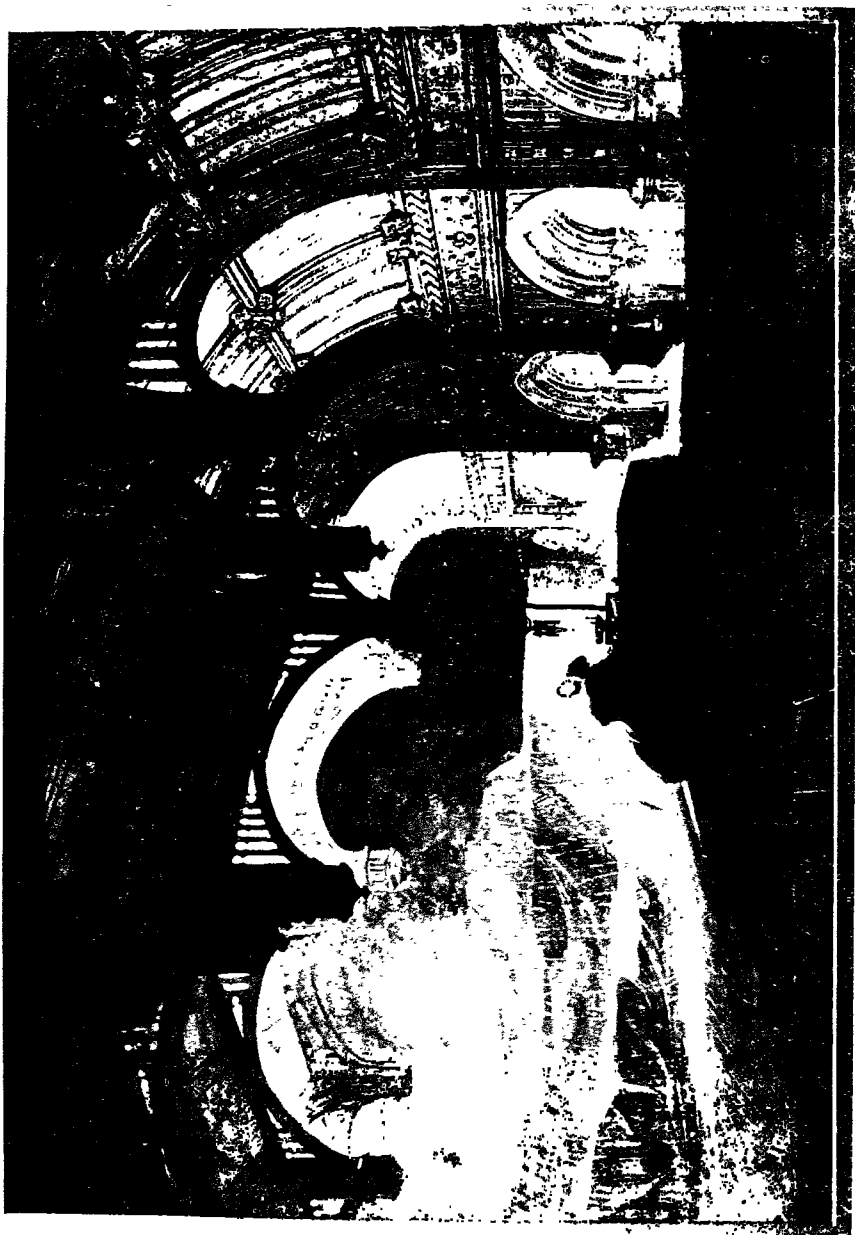
#### DEPT. OF PAINTINGS

William Blake (1757-1827), the poet and painter, and was used by him for oil painting about 1780. The artist's name and address—28 Broad Street—and the date 1780 are cut into the wood round the thumb-hole. While not of intrinsic importance as an object of art, this palette forms a valuable and interesting addition to the personal relics already in the Museum, which include a miniature by Peter Oliver which belonged to Charles I., Goldsmith's walking-stick, Garrick's bedroom suite, the Prince Consort's season ticket for the 1851 exhibition, Dickens's writing-desk, Carlyle's spectacles, Engleheart's palettes, Richard Crosse's painting-desk, Samuel Palmer's spectacles and etching tools, etc. Another object of a similar character is a little paint-box used by Frederick Walker, A.R.A. (1840-1875), which was presented by Miss Carlotta Nowlan, R.M.S., and contains a pencil sketch by Walker.



THOMAS ROWLANDSON.  
LANDSCAPE WITH FIGURES. WATER-COLOUR DRAWING.

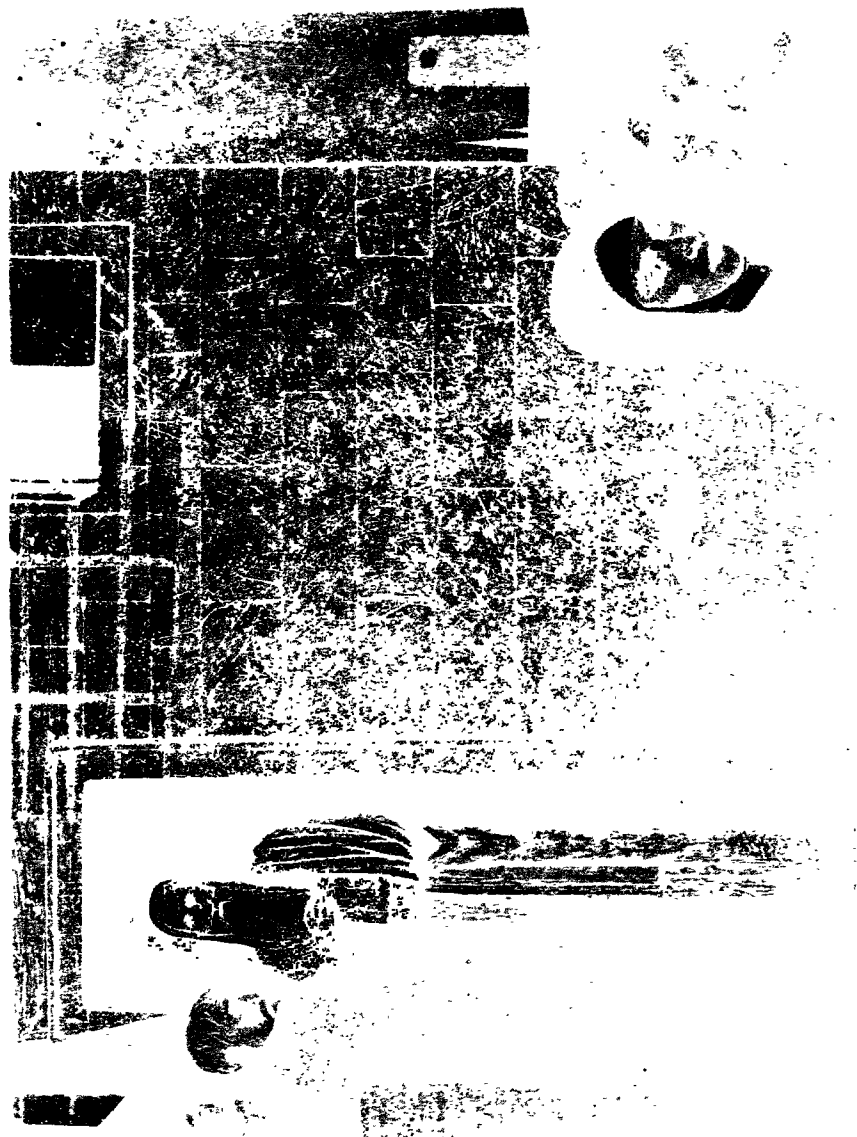




JOHN SELL COLMAN. INTERIOR OF CROSBY HALL. WATER-COLOUR DRAWING.

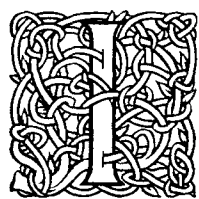


ARTHUR AMBROSE MCEVOY, A.R.A., A.R.W.S.  
"MARGHERITA." WATER-COLOUR DRAWING.



FREDERIC CAYLEY ROBINSON, A.R.A., R.W.S.  
THE RENUNCIANTS. WATERCOLOUR DRAWING.

## LIBRARY AND BOOK PRODUCTION GALLERY



IN 1927 there has been no decrease in the number of books on fine and applied art published in this country and abroad, nor in the proportion of finely illustrated and expensive works among them. The continued high price of books makes it difficult for the Library to maintain its old standard of completeness in its own field, for the purposes of study and research. To do this as far as possible, almost all the money available for purchases is expended on useful new publications that come within its scope, although, as a consequence, few additions can be made to the exhibits of fine book-bindings, typography, book-illustration, manuscripts, etc., in the Book Production Gallery.

During the year 2,665 volumes, 799 pamphlets and small catalogues, and 13,399 photographs have been added to the collections either by gift or by purchase. A list of the more important acquisitions is given on p. 100. Among the gifts there recorded special mention must be made of the additional series of photographs given by Mr. E. J. Horniman through the National Art-Collections Fund, and of books on their collections, individual manuscripts or other objects, given by many owners of works of art. But for their generosity, a great many of these works, which are of great value to the staff of the Museum and other students who use the Library for reference, would be unobtainable as they are printed for private circulation only. Among the purchases, which include many valuable books, attention may be drawn to the collection of photographs made in Belgium during the War for the German Commission for the safeguarding of works of art, under the presidency of Prof. Dr. Paul Clemen, through whose good offices they have been obtainable, and to Mr. B. E. Clayton's very complete collection of photographs of Anglo-Saxon and Celtic sculptured crosses.



Fig. 14 (p. 107).

## DEPARTMENT OF METALWORK

### *ECCLESIASTICAL METALWORK*

**A**N important chalice, of a type hitherto unrepresented in the Museum series of Communion vessels, was purchased from the fund bequeathed by Captain H. B. Murray (*Plate 30*). Of silver-gilt, enriched with translucent enamel, it bears the mark of Sulmona, an Abruzzi town famed, like its neighbour Aquila, for its goldsmiths' work during the 14th and 15th centuries. The chalice dates from the early years of the latter century, and may with some confidence be attributed to the hand of Bartolomeo di Teramo, a craftsman whose signature is found on a chalice<sup>1</sup> of strikingly similar appearance belonging to the church of Cesacastina, in the Teramo province of the Abruzzi.

On the foot of the Museum example are six plaques of translucent enamel on silver, depicting St. Peter, St. Paul, and four other saints not identified. The finely designed knop is similarly enriched with plaques representing angels framed in the tracery of gothic windows separated by buttresses. Above and below the knop are enamelled bands with, amongst other details, a portrait-bust which may be intended for that of the pious donor. Enamelling again appears on the sexfoil calyx out of which rises the bowl, each lobe showing a cherub on a background of black. Altogether this splendid cup is a most imposing piece of work.

<sup>1</sup> Figured in V. Belzano, *L'Arte Abruzzese*, 1910, p. 79.

## DEPT. OF METALWORK

*ENGLISH SILVER.* The English collections have been greatly enriched by the gift, from Captain A. J. Carter, D.S.O., and his wife, of an extensive group of domestic plate of the 17th and 18th centuries. The following pieces may be singled out for special mention: a Charles II oval toilet-casket embossed with *chinoiserie* ornament and bearing the London hall-mark for 1683-4; three beakers of the same reign, London work of the years 1668, 1678, and 1680; a tazza by Benjamin Pyne, 1705-6, and another by Simon Pantin, 1717-18, two of the most renowned London silversmiths of their day; a tankard by Robert Timbrell and Benjamin Bentley, 1714-15; a plain chocolate-pot, 1722-3; a superb pair of two-handled sauce-boats, of the same date, by John Eckfourd; a dome-topped tankard by William Darkeratt, 1724-5; an unusually fine pierced cake-basket of the year 1737-8; and a number of casters, muffineers, mustard-pots, cream-jugs, snuffer-trays, and the like, all of good form and workmanship, and representing types new to the Museum. But perhaps the gem of the collection is the covered two-handled cup illustrated in *Plate 31*. This splendidly proportioned piece is engraved with the arms of Eyre impaling Wroth, and bears the maker's mark of the above-mentioned John Eckfourd together with the London hall-mark for 1722-3.

A number of important purchases of English plate were made during the year under review, including the silver-gilt cup figured in *Plate 32*. This owes its charm mainly to the austere beauty of its form and mouldings, and closely resembles in style and general design the famous cup, now in the British Museum, which was made for Sir Nicholas Bacon in 1573 from the silver of the Great Seal of Queen Mary. Our cup, which bears the maker's mark of three slipped trefoils and the London hall-mark for 1590-1, displays the curious and not unattractive feature of a foot made in two parts joined by rivets with decorative heads.

Possibly some ten years earlier in date is the interesting coconut cup with engraved and embossed silver mounts illustrated in *Plate 33*. It is unmarked save for the letter K, to which a Welsh origin has been attributed. Both it and the previously described cup are the first examples of their kind to enter the Museum collections, and the same may be said of the superb silver "pilgrim-bottle" shown in *Plate 34*. This bottle formed part of the famous Marlborough plate, and is engraved with the arms of General Charles Churchill (died 1714),

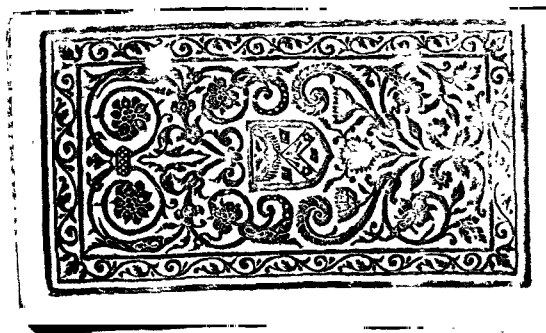
brother of the first Duke of Marlborough, with those of his wife Mary Gould in pretence. The marriage took place in 1702, so that the bottle, which is not otherwise dated, must have been made between the dates mentioned, an assumption which is fully in accord with the French-influenced style favoured by its maker, the renowned Pierre Platel, and by other London silversmiths of the time. A later engraving of the ducal arms appears on the other side of the bottle.

A rare and unusually interesting addition to the Museum series of English silver spoons was one bearing the finial of a bearded head (*Fig. 15*), a feature hitherto unrecorded in any of the text-books devoted to silversmiths' work. This spoon, which displays exceptionally fine proportions, bears the London hall-mark for 1600-1.

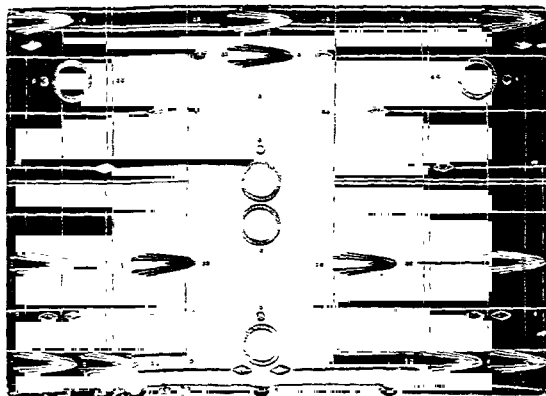


Fig. 15.

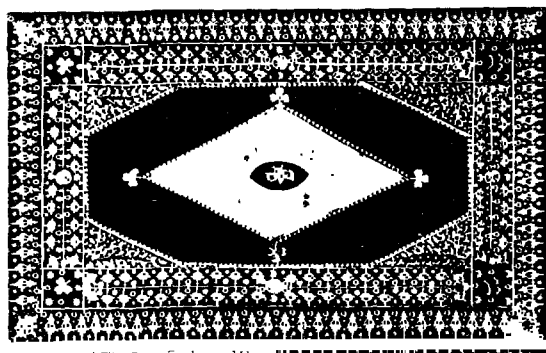
supports for the dish not uncommonly found in other dish-crosses.



BOOKBINDING. ENGLISH; c. 1613.  
THE ARMS OF THE STATIONERS'  
COMPANY IN THE CENTRE.



BOOKBINDING. ENGLISH; 1926.  
DESIGNED AND EXECUTED BY  
SYBIL PYE.



BOOKBINDING. IRISH; 1923.  
DESIGNED AND EXECUTED BY  
SIR EDWARD SULLIVAN, BART.





ENAMELLED SILVER-GILT CHALICE. SUMMONA;  
LATE 15TH CENTURY.



SILVER COVERED CUP BY JOHN ECKFOURD. LONDON; 1722-3.

GIVEN BY CAPTAIN A. J. CARRIER, D.S.O., AND HIS WIFE.



SILVER-GILT COVERED CUP. LONDON, 1590-1.

as well as the pierced decoration at the sides of the sliding sockets. It bears the maker's mark of John Swift and the London hall-mark for 1761-2.

**JEWELLERY.** From the fund bequeathed by the late Francis Reubell Bryan was purchased a magnificent enamelled gold jewel, shown full-size in *Plate 35*. This unusually fine ornament, which appears to have been made in South Germany during the early part of the 17th century, is as remarkable for the beauty of its design as for the excellence of its workmanship. Of pentagonal or nearly circular form, it is set with diamonds in square and triangular settings, and the delicate symmetrical scrollwork is enriched with black, green, and white enamels.

Among the works of art bequeathed to the nation by the late Mr. F. Leverton Harris was a group of three small enamelled gold ornaments of the finest Italian 16th century make (*Plate 35*). If further proof were needed of the technical perfection of their workmanship, it would be supplied by the fact that for many years these jewels have been attributed to the hand of the master-craftsman Benvenuto Cellini himself. Two of them represent cherubs, their wings picked out in translucent red, blue, and green; the third is a bunch of fruit in natural colours.

Miss Eva M. Earle, of Great Yeldham, gave a pear-shaped watch (*Fig. 16*) with a fine engraved brass-gilt dial and crystal case, a characteristic piece by the famous Edward East (1610-1673), watchmaker to Charles I. The following account is given of him by F. J. Britten in his *Old Clocks and Watches and their Makers*: "He at one time resided in Pall Mall near the Tennis Court and attended the King



Fig. 16.

when tennis and other games were being played in the Mall, His Majesty often providing one of East's watches as a prize. Edward East seems to have removed to Fleet Street, for it is related that at a later period the King's attendant, Mr. Herbert, failing in the punctual discharge of his duties in the morning, His Majesty provided him with a gold alarm watch which was fetched 'from the King's watchmaker, Mr. East, in Fleet Street.' " Three other examples of East's watches, of types differing from the present one, were already in the Museum collection.

A group of nearly fifty 17th and 18th century seals, mostly of the pendent variety, from the collection of the late Lieut.-Col. G. B. Croft Lyons, F.S.A., was given by Mr. Mill Stephenson, F.S.A. These materially helped to strengthen the series of fob and other seals already in the Museum, and to illustrate more clearly the development in design and changes of fashion undergone by these attractive little breloques. They come in various materials, gold, silver, pinchbeck, steel, and even hard stones, but the fineness of their workmanship is not necessarily in proportion to the intrinsic value of these, as witness a superb example in cut steel given by Mr. G. W. Younger.

*EUROPEAN ARMS AND ARMOUR.* To the late Major Victor Farquharson, F.S.A., the Museum is very greatly indebted for the bequest of his fine and extensive collection of arms and armour. Major Farquharson enjoyed a European reputation as an expert on the subject of firearms, and, as might be expected, the most important part of his collection is a notable series of guns and pistols many of them magnificently decorated, showing the development of the gunsmith's art from the time of the matchlock until the early part of the 19th century. Among the guns the most important is an Italian matchlock arquebus of the latter half of the 16th century, a remarkable piece, the chief beauty of which lies in the graceful curve and the rich inlaying of its wooden stock. The decoration here consists of figures of warriors, monkeys, and monsters amid trailing foliage, and is carried out in engraved staghorn partly tinted green to give the leaves their natural colour. Of the pistols perhaps the most remarkable are the South German examples of the so-called "ball-pommel" type, a pair of which, bearing the Augsburg town-mark, are reproduced in (*Plate 36*). This weapon was largely favoured by the *Reiter* or German cavalryman of the second half of the 16th century,

and although the large spherical pommel made it possible for the pistol to be used at need as a very effective club, the chief reason for the curiously shaped stock was in all probability to balance the weight of the barrel, which at this period was made very thick for fear of bursting. In addition to the German examples, the collection also includes a number of finely chiselled Brescian pistols and an interesting and valuable group of Scottish "tacks," mostly dating round about the time of the '45. On *Plate 36* are also shown two other wheel-lock pistols, one of them with a double lock for firing two successive charges from the single barrel. The other, which is of very unusual form, has a carved wood stock mounted in steel deeply etched with scrollwork, and bears on its lock the date "1614"; it is perhaps Spanish work.



Fig. 17.

Among the armour forming part of the Farquharson Bequest are some "black-and-white" suits, such as were worn by the German soldiers of about 1580. In these the decorative effect is chiefly obtained by blackening part of the surface so as to throw into prominence the bright steel bands and borders of the design. Besides these there are a number of smaller pieces, of which the most important is that very rare thing, an English "sallet," complete with visor, of the time of the Wars of the Roses (*Fig. 17*). A special interest attaches to this helmet in that it served as a model for that of the figure of St. George which forms the Cavalry Memorial in Hyde Park. The collection also embraces a group of

16th century "close helmets," one of them exhibiting the unusual combination of a skull-piece of about 1520, to which has been fitted the visor of a 14th century bascinet. On examination this visor shows no sign of having been added in recent years, and there is no doubt that it was used to repair the helmet by a 16th century armourer.



Fig. 18.

Besides helmets and parts of suits for the rider, the bequest contains, too, a number of "peytrels" and "chanfrons" for the protection of the horse. One of these latter, shown in *Fig. 18*, is an unusually large example, being no less than 25 inches in height. It came originally from the armoury of a Russian prince, in whose castle it had been preserved from the 16th century until the time when it was bought, not long before his death, by Major Farquharson. Among the chanfrons are also to be found an exceptionally good Gothic example of about 1590, and a late 16th century

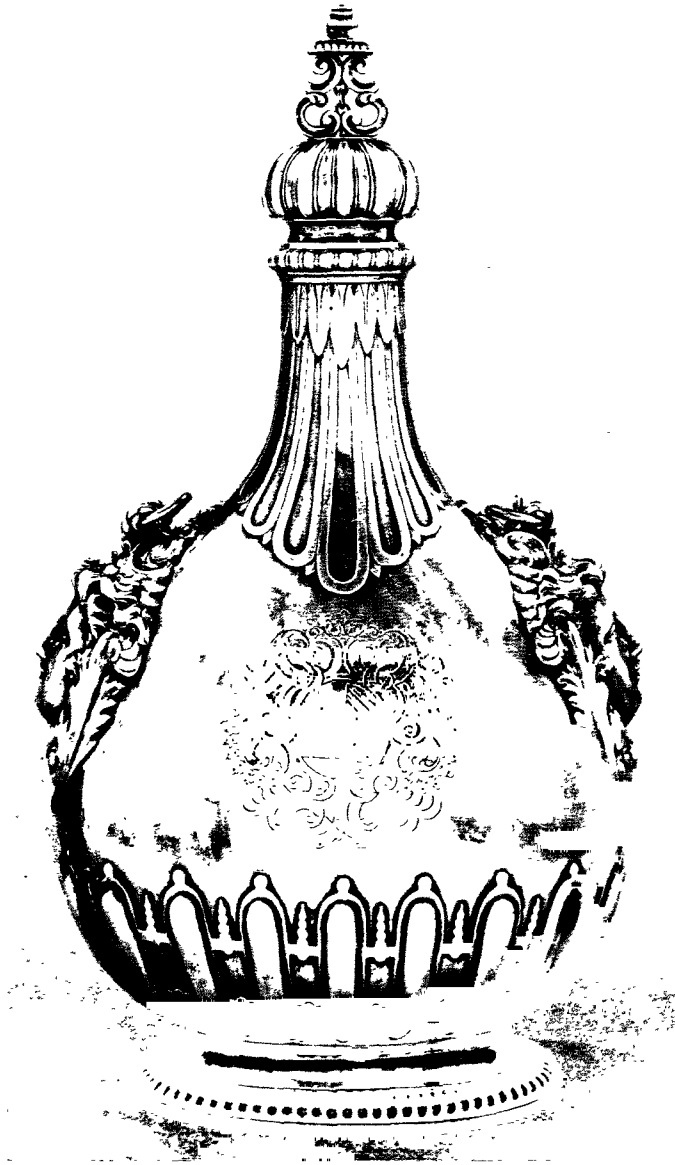
piece richly etched and gilt, rather in the manner of Pompeo della Cesa.

There are further a number of horse-bits of outstanding merit, as well as a very important and comprehensive series of spurs, ranging from the simple "prick-spur" of Norman times to the highly

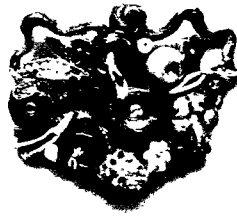


SILVER-MOUNTED COCONUT CUP.  
WELSH (?): ABOUT 1580.






SILVER PILGRIM-BOTTLE BY PIERRE PLATEL.  
LONDON: BETWEEN 1702 AND 1714.



ENAMELLED GOLD ORNAMENTS.

ITALIAN: 16TH CENTURY.

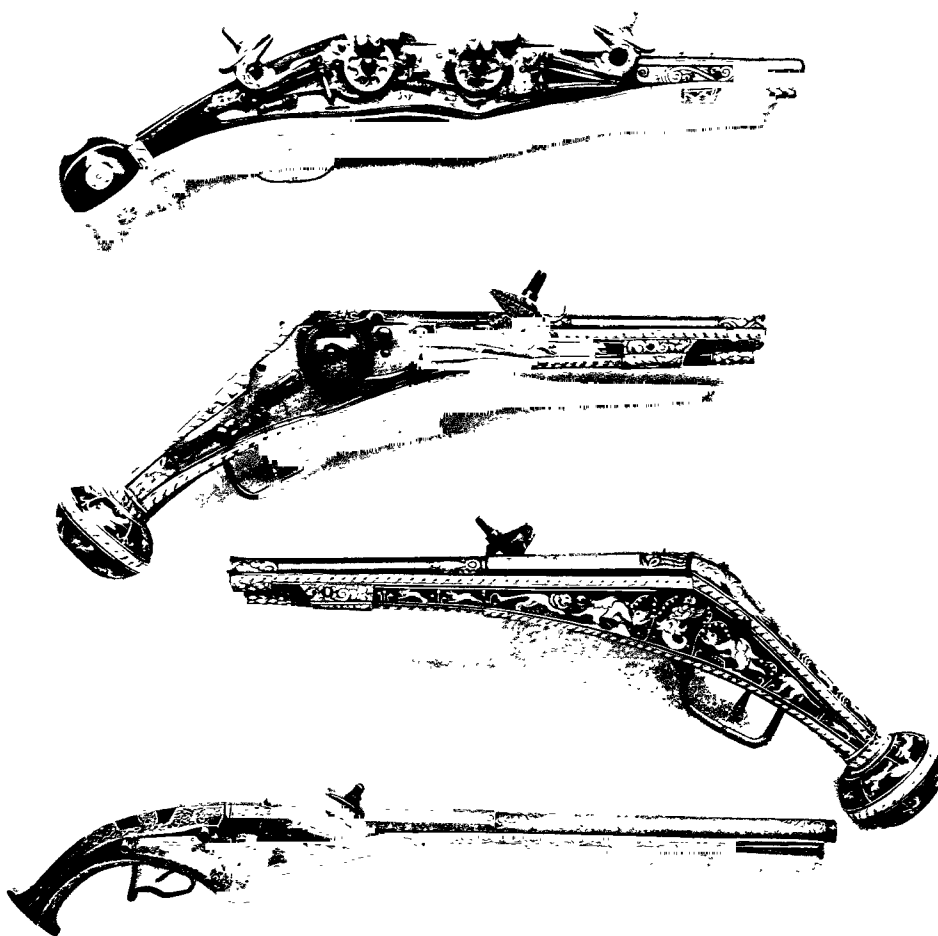
BEQUEATHED BY MR. F. LEVERTON HARRIS. 



ENAMELLED GOLD JEWEL SET WITH DIAMONDS.

SOUTH GERMAN: EARLY 17TH CENTURY.

PURCHASED UNDER THE BEQUEST OF THE LIEUTENANT  
REUBEN BRYAN.



WHEEL-LOCK PISTOLS. LATE 16TH AND EARLY 17TH CENTURIES.

BEQUEATHED BY MAJOR V. A. FARQUHARSON.

decorated examples worn by the Cavaliers during the Civil War period. In addition to the generous bequest above outlined, Major Farquharson left a sum of money to be expended in the purchase of arms and armour for the Museum collection.



*Fig. 19 (p. 108).*

## DEPARTMENT OF TEXTILES

### CARPETS



VERY little is known about the early history of carpet-weaving in the region of the Caucasus, and it is quite likely that good carpets were not made there much before the 17th century; but it seems fairly well ascertained now that the oldest remaining examples are the so-called "Dragon" carpets of that date, which were once ascribed to Armenia because the first carpet of the kind to be noticed had an inscription in the language of that country. These "Dragon" carpets show an interesting blend of the characteristics of both Turkish and Persian carpet-weaving. The technique and the colouring follow those of the former fairly closely, but the design those of the latter, though at a considerable distance. One remarkable feature is the inclusion of well-marked Chinese animal-forms, including the dragon which gives its name to the group, and besides these there are bold floral forms with prominent serrated edges. As time went on the design gradually became modified, and both the floral and animal devices lost much of their original character. The former changed into large panels with radiating members, and the latter degenerated into curiously shaped figures, that could not be recognized if it were not for the existence of rugs showing intermediate stages.

There have been for some time two very fine specimens of the early "Dragon" carpets in the Museum, one showing perhaps the earliest stage of the obscuration of the original motives (*Plate 37*), but until recently there had not been a well-marked example of a late stage. Rugs of the kind are fairly common, and are still made, but it is not often that one so interesting, or of such fine colour is found as that lately acquired (*Plate 38*). This specimen dates apparently from the early part of the 19th century, and is of the Kazak type, or in other words was made by the nomadic inhabitants of the Caucasus. It has

in the middle one of the large radiating devices above mentioned, and at each end there are, together with obvious tree-forms, four shapeless panels which can be recognized as the last stage in the degeneration of that Chinese dragon which dominated the 17th century rugs.

*TAPESTRIES.* The Museum's collection of early English tapestries of the Sheldon school, woven that is at the looms established by William Sheldon about 1561 at Barcheston and Bordesley, near Beoley, was strengthened by the addition of another cushion cover (*Plate 39*). This is of an unusual type, in which a figure subject, in this case Judith with the head of Holofernes, is set against a background of flowers—honeysuckle, wild rose, wild strawberry, foxglove, cornflower—all characteristic features in Elizabethan design. The cushion is of the regular small size about twenty inches square (double cushions about thirty-six by twenty inches are also known), and falls well into place among other known works of the Sheldon school. It most resembles the set of cushion covers, one large and two small, recently acquired by the Royal Scottish Museum,<sup>1</sup> which represent figures of Virtues against similar floral backgrounds. Unlike these, it has a border of a narrow floral type in which the oblique lines crossed by S-like scrolls suggest Italian influence.<sup>2</sup> Within this border is a narrow band of barber-pole pattern, another typical mark of a certain class of Sheldon tapestries with which this again shows kinship. This class consists of the panels at Sudeley Castle, in one of which a similar figure of Judith occurs, the splendid valance at Stone House<sup>3</sup> and four small panels, two in the Museum<sup>4</sup> and the others in the collections of Lady Binning and of the Duke of Rutland. All of these actually have the barber-pole edging, and so cannot be separated stylistically.

An unusual tapestry purchased is a table cover of floral design probably woven in the 18th century (*Plate 40*). It is in extremely good condition and the colours are quite fresh. The central design of fruit and flowers recalls English work of the Sheldon school, and the border with grotesque masks and floral swags is based on late 16th century patterns. Tapestry table covers are not common, and those with floral designs usually come from Dutch looms, and there are some good ex-

<sup>1</sup> *The Burlington Magazine* (1927), July, Pl. 23.

<sup>2</sup> Cf. the Sudeley Castle panels, *Archaeologia*, vol. lxxiv, Pl. XLI.

<sup>3</sup> Walpole Society, *Annual*, vol. xiv, Pl. XXXV. <sup>4</sup> *Bryan Bequest*, Pl. III.

amples in the Amsterdam Museum.<sup>1</sup> The drawing of the present example has not quite the freedom of the Dutch tablecloths, and the formality of the border suggests the possibility that this was woven in England perhaps at Mortlake or at one of the factories that succeeded

that one in or near London. This view may perhaps be supported by the fact that the design of the tablecloth has considerable resemblance to the needlework rugs which were a prominent feature of early 18th century embroidery in England.

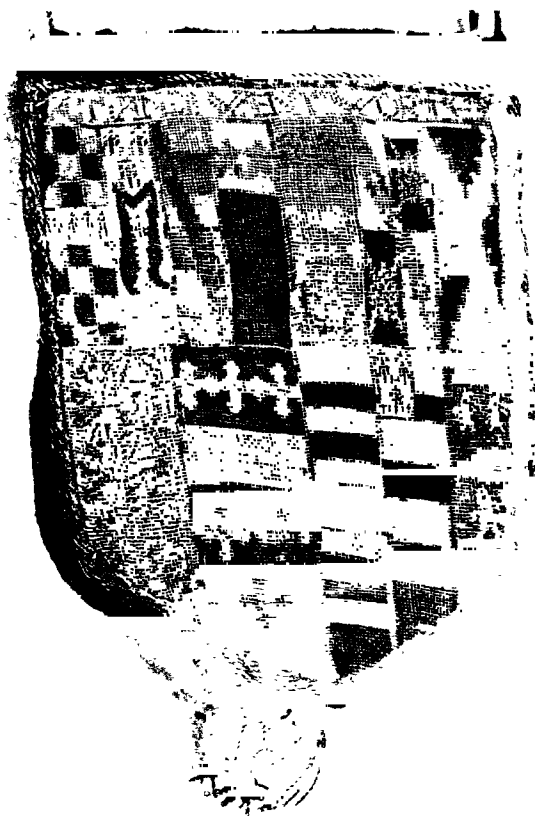
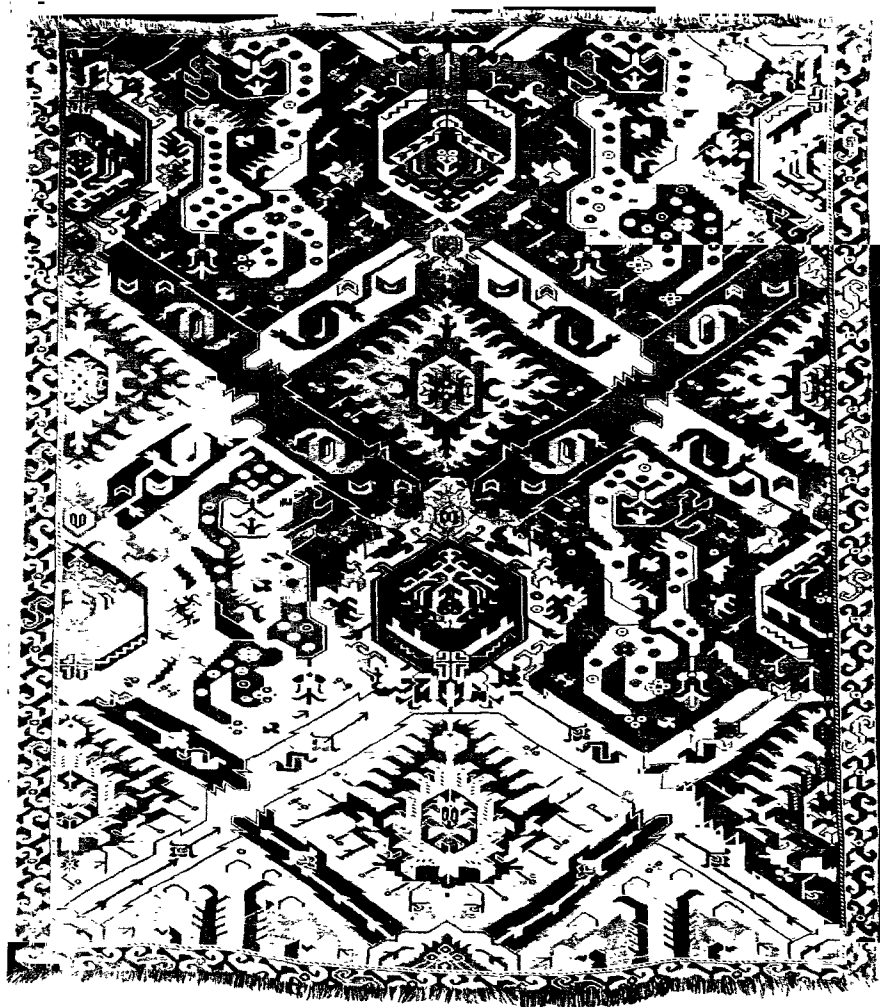


Fig. 20.

It is composed of four shield-shaped panels of silk embroidery in petit point on linen, bound with gold braid and lined with red silk; except for natural wear it is in its original condition. Each side is

<sup>1</sup> Cf. Gobel, *Bildteppiche*, I.I., Pl. 488a, 488b, and the example here illustrated (*Plate 41*) through the courtesy of the owner, Colonel Trotter.



CARPET IN KNOTTED PILE.  
CAUCASIAN; LATE 17TH CENTURY.





CARPET IN KNOTTED PILE.  
CAUCASIAN (KAZAK): EARLY 19TH CENTURY.



JUDITH.

CUSHION COVER. ENGLISH (SHELDON): ABOUT 1600.

TAPESTRY WOVEN IN SILK AND WOOL.

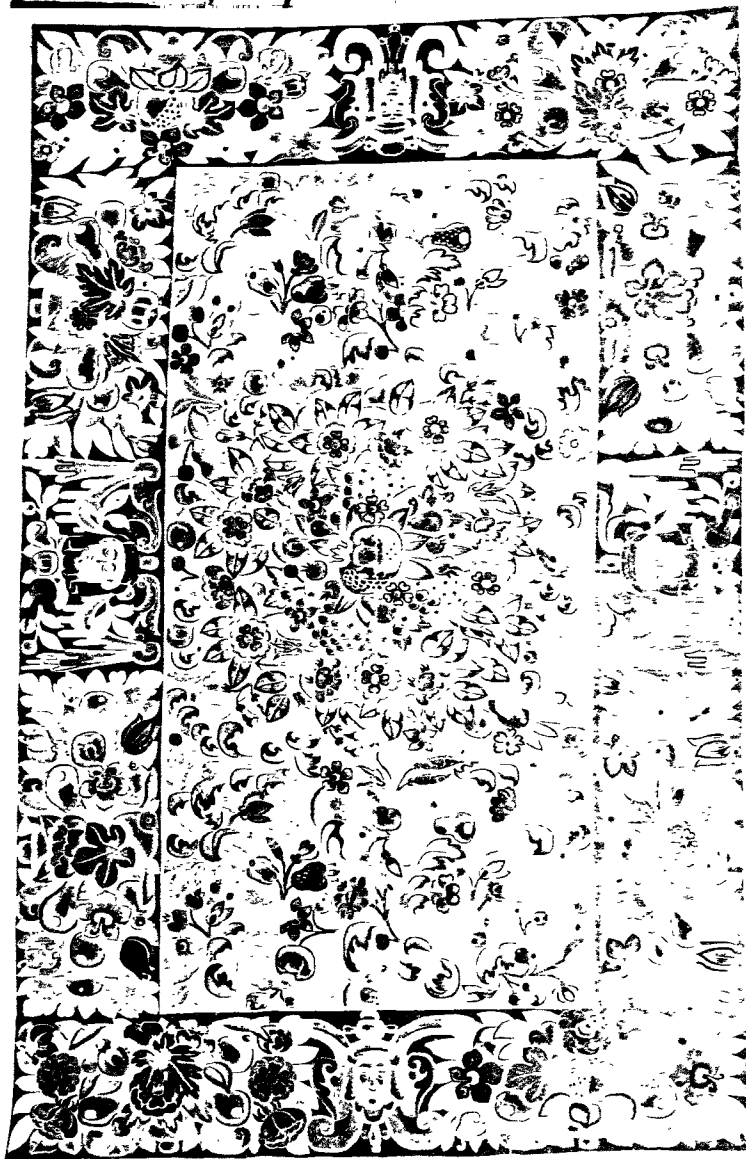


TABLE COVER.

ENGLISH; ABOUT 1700. TAPESTRY WOVEN IN SILK AND WOOL.

embroidered with a shield of arms exemplifying marriages in four generations of the Calthorp family, of Norfolk and Suffolk. The first commemorates the marriage of Sir John Calthorp, who died before 1420, and Anne, daughter of Sir John Withe; the second, that of Sir John Calthorp, who lived about 1469, and his wife, Elizabeth Wentworth; the third, that of John Crane, with Agnes Calthorp, daughter of the foregoing; and the last, that of Sir Henry Parker, who died before 1553, and his second wife, Elizabeth, daughter and heiress of Sir Philip Calthorp, of Erwarton, whose wife was Amy, daughter of Sir W. Boleyn. As this purse records the family alliances of the Calthorps, it was presumably made for the latest of the four, the wedding of Sir Henry Parker and Elizabeth Calthorp. The exact date of this is not known, but it

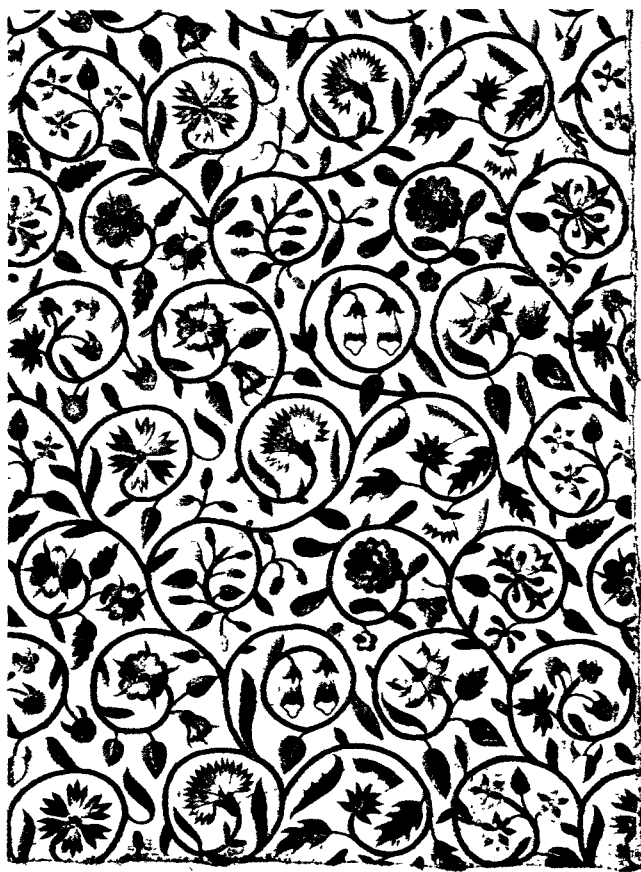


Fig. 21 (p. 62).

would have taken place between 1537 and 1543. Lady Parker was a first cousin of Queen Anne Boleyn, and it is interesting that the name Elizabeth given to Anne Boleyn's daughter was a favourite one in the Calthorp family also. In the royal collection at Windsor there is a drawing by Holbein called Elizabeth, Lady Parker, the presumed

owner of this purse, which has thus a treble value, artistic, heraldic, and historical.<sup>1</sup>

Two valuable additions were made to the Museum's collection of

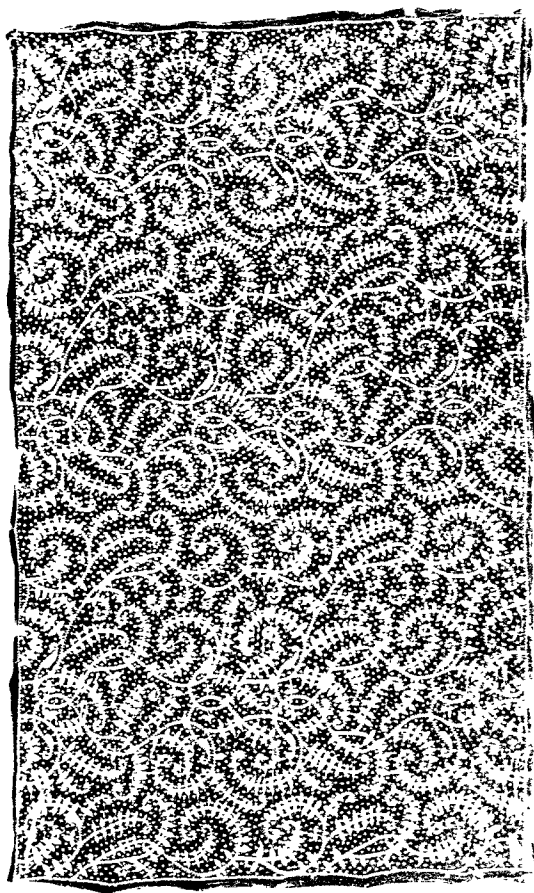


Fig. 22.

Elizabethan embroideries. One is a large coverlet embroidered with gold and silk on linen (*Fig. 21*). It shows a continuous scroll design worked in plaited gold thread, and in each scroll is a flower in coloured silks in long and short stitch. The needlework is particularly good, and the individual flowers are drawn with the usual delicacy and observation that characterizes work of this period. Among the flowers are the wild strawberry, foxglove, rose, thistle, pansy, honeysuckle, cornflower, and carnation, which, though almost direct reproductions of nature, rank high as art. Elizabethan coverlets are rare, and this example is thus notable as illustrating the fashions of the age as well as for its excellence in design and execution. The other is a pillow case worked in green silk and gold on linen (*Fig. 22*). The design represents waving fern-like foliage rendered in satin stitch and French knots, and distinctly resembles one of the patterns given by Thomas Trevelyon in his *Epitome*.<sup>2</sup> His work is dated 1608, and for

<sup>1</sup> A. van de Put, *Old Furniture*, February 1928, p. 1.

<sup>2</sup> *Embroideress*, No. 17, Frontispiece.

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these reasons as well as for its style and workmanship this beautiful pillow cover should be dated to first or second decade of the 17th century.

Two fine examples of Stuart needlework were acquired during the year, the best being a cushion in remarkable state of preservation, intact with its little tassels in the form of grape vines at the corners. The scene represented is a cavalier being offered flowers by a lady in a conventional landscape. The picture is worked in tent stitch throughout, a few details being in needle-point lace, while the usual talc windows are to be seen in the palace in the background. Though somewhat faded in colour the cushion is a very complete example of its class, and a notable addition to the collections. Later in the year a panel from the top of a casket was bought, embroidered on a white satin ground with the scene of David and Bathsheba in stump-work, tent stitch, long-short stitch, with a variety of others in the smaller details. The principal scene represents Bathsheba attiring herself in an arbour, the reflected portrait in her mirror being one of the pretty features of the picture. Smaller scenes on either side represent David hearing of the death of Uriah, David and Nathan, David's palace, Uriah's death.

Two fine ovals in their original walnut frames of the reign of Queen Anne are embroidered in tent stitch with a shepherd and shepherdess respectively. The colours are remarkably fresh and harmonious. To a later date belong two square panels worked in silk and chenille by M. J. Sass or Sasse in 1816. These, which represent a mother and child and a shepherd and shepherdess were bequeathed by Miss Mary Cook, a descendant of the embroideress. The faces are painted on the silk ground, and it has been suggested by the Department of Engraving, Illustration and Design, that these may have been executed by Richard Sass or Sasse, a landscape-painter of that date. A Victorian needlework picture of Juliet and her nurse was given anonymously, and Mrs. Jordan gave two large embroideries of the same date, one representing Charles I saying farewell to his children, the other Queen Mary and the dying Douglas at Langside, after Charles Landseer, both executed by Mrs. Charles Brumleu.

The 18th century was noted for the care and skill which were employed to decorate the spreads, valances, pillows, and other objects which formed the furniture of the bed. The Museum received in 1912 as the bequest of Miss Mackworth Dolben a particularly fine set, but this year the collection has been greatly

strengthened by the addition of two more sets and a fine valance. The latter dates probably from the reign of Queen Anne, and is worked in chain stitch on a linen ground quilted with yellow silk. The continuous waving line formed by the combination of floral sprays is characteristic of the period as is also the use of silk and of chain stitch. The latter is commonly used in East Indian em-

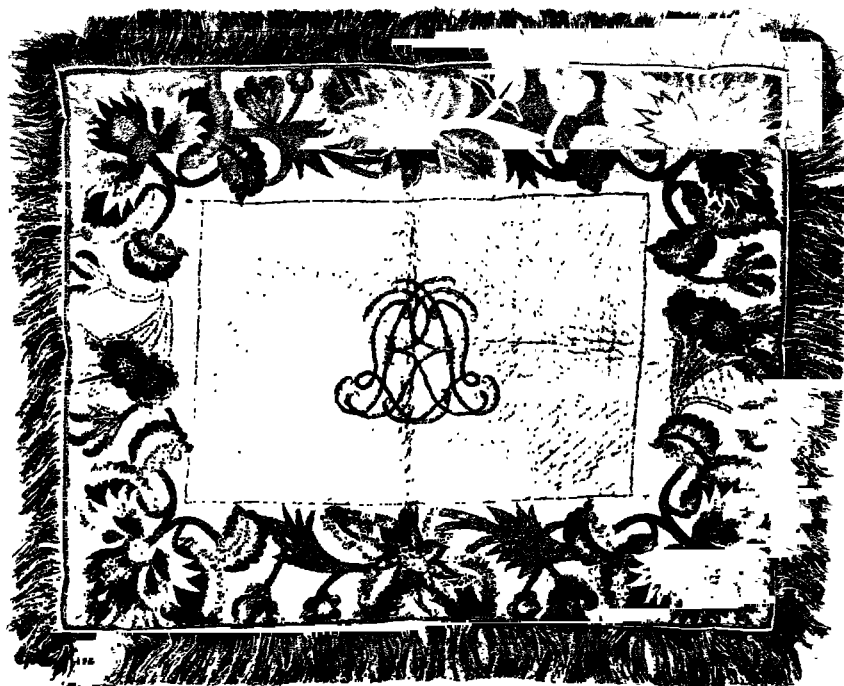


Fig. 23.

broideries, the influence of which may be traced here. Of the two sets the earlier, given by Mr. T. B. Clarke-Thornhill, was begun probably in the reign of George I, and was worked at by successive members of the family down to the late 19th century, when the work was completed. The set consists of a pillow cover (*Fig. 23*), a valance or bolster cover, and a bedspread, quilted with yellow silk in back stitch on linen (*Plate 42*). The actual embroidery is worked in satin,

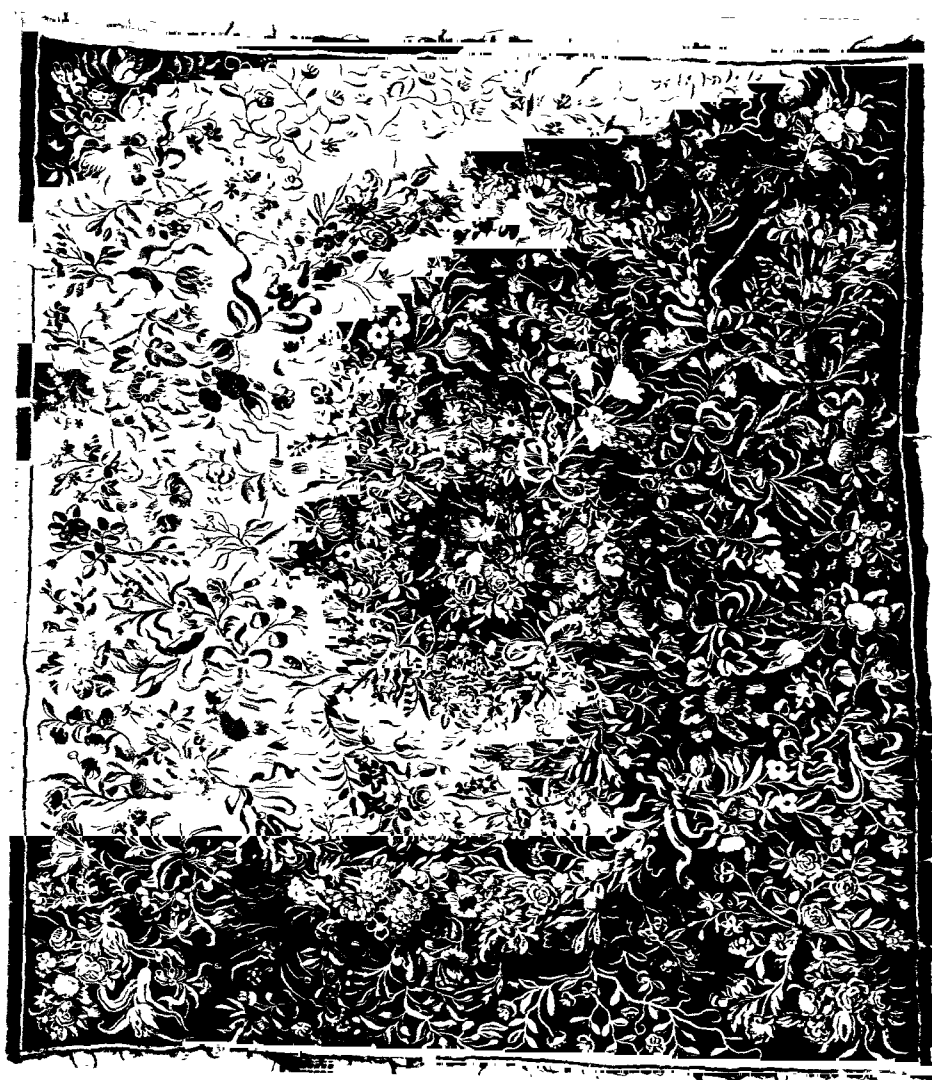
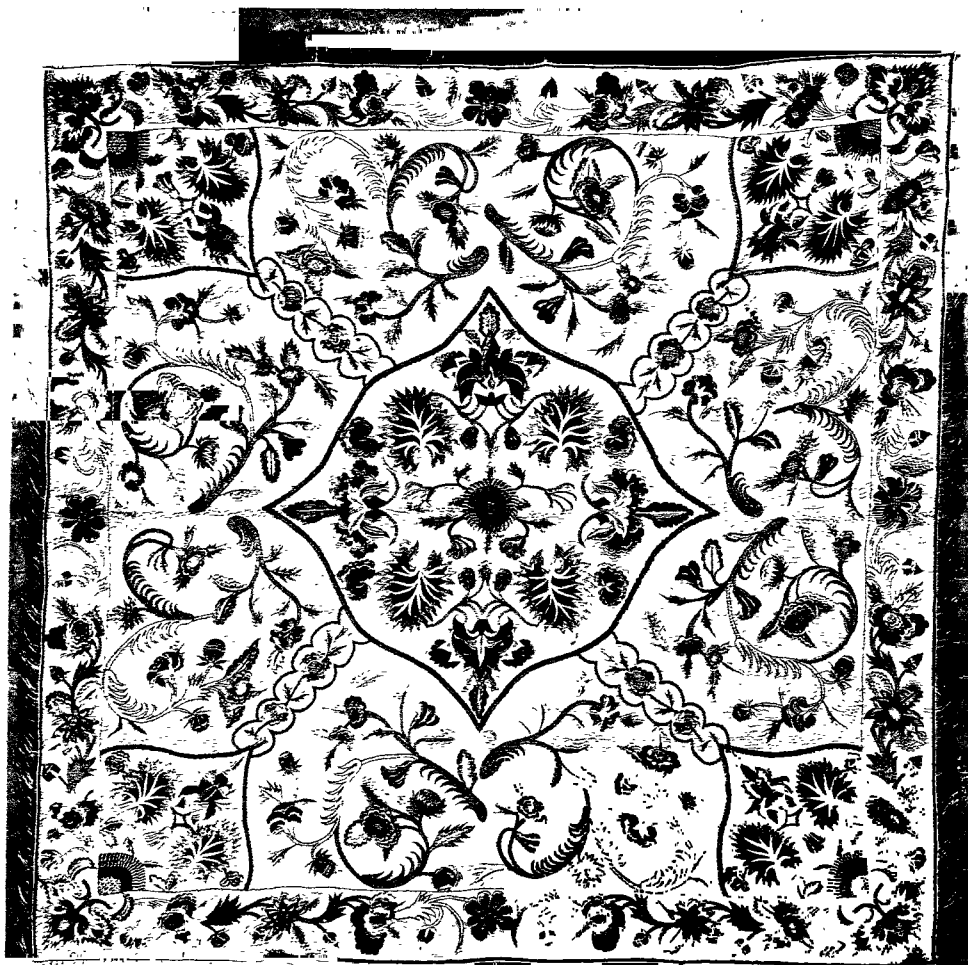


TABLE COVER.  
DUTCH (AMSTERDAM): 17TH CENTURY. TAPESTRY WOVEN IN SILK AND WOOL.  
PROPERTY OF COL. MCGERNON HOTTET.





BEDSPREAD.

ENGLISH: GEORGE I. COLOURED SILKS ON QUILTED LINEN.

GIFT OF MR. J. B. CLARKE-THORNHILL.



BEDSPREAD.

ENGLISH; GEORGE II. COLOURED SILKS ON QUILTED LINEN.



BEDSPREAD.  
PORTUGUESE; 18TH CENTURY. RED SILK ON LINEN.  
GIFT OF MR. T. B. CLARKE-THORNHILL

and long and short stitch combined with couching and French knots. The patterns are floral sprays joined in continuous designs and rendered in yellows and browns. There is on the one hand some resemblance to the broad foliage characteristic of the 17th century crewel work curtains, while on the other, the flowers and the actual stitchery suggest familiarity with Chinese designs and work.

The other set is one of the finest and most complete known, and is in practically mint condition. It comprises four pillows of various sizes (*Fig. 24*), a bolster cover, four valances and a spread, all worked on linen quilted with yellow silk in back stitch (*Plate 43*). The embroidery is rendered in yellows and crimson mostly in satin and long and short stitch, though the stems and centres of the flowers are worked in chain stitch and French knots. The designs vary from piece to



Fig. 24.

piece, but consist of flowering sprays, which in the arrangement of the petals and in the stitchery are strongly reminiscent of Chinese work. There is a narrow border formed by a band of plait design on which are set crimson leaves shaped like wheat-ears and decorated with small

yellowish flowers. This border is Louis XV in feeling, and from the stronger *chinoiserie* and the more advanced character of the design the set should probably be assigned to the reign of George II. The freshness of the colours and their rich blending coupled with the fine needlework make this not only a most valuable but also a most attractive set of bed furniture.

With the growing interest in English samplers and the consequent difficulty of procuring fine specimens, it is pleasant to record that the Museum was able to obtain a few examples which strengthened the collection at some points, at others filled a definite gap. Much the most important acquisition was the gift by Miss Muriel Gardiner of the earliest dated specimen of the familiar 17th century long-banded variety. This sampler is worked in bands of border patterns in three colours only, green, brown, and purple; at the top is the inscription "Margaret Mayow 1633." Hitherto, the earliest example of this type in the Museum had been dated 1642 and the earliest in private hands 1634. It is true that a sampler in the Dorchester Museum is dated 1630,<sup>1</sup> but this belongs to a group in which the design consists in small patterns dispersed over the ground. Of this group the Museum acquired two specimens, both unusual. The first, of a very early appearance, is distinguished by stiff sprays of flowers of a very formal character, which have close affinities with the work of James I's reign. The second is almost exclusively patterned with squares suitable for embroidery of purses or cushions, and has no metal threadwork, which is unusual. It was probably worked about the middle of the century. Neither sampler has either initials or date. A good example of the type of the early 18th century with close rows of lettering was also bought, worked by Elizabeth Malon in 172-, and later in the year a fine specimen of the elaborate type of darning sampler not hitherto possessed by the Museum was also acquired. It was worked by Elizabeth Trollop in 1790, with a bouquet of flowers in the centre tied with ribbon within a floral border, all the petals and leaves being embroidered in elaborate patterns. A long sampler worked in wool in 1762, given by Mr. Lecky, is interesting as being Irish.

*EUROPEAN EMBROIDERIES.* Among the gifts to the Museum by Mr. T. B. Clarke-Thornhill was a rare and unusual series of cover-

*Old Furniture*, January 1928, p. 22.

lets and valances bought by him during his residence in Portugal. These coverlets, which are in superb condition, belong to a class of work which is little known and is not well represented in the Museum. They are worked in floss silks on linen; bright colours, in particular pink and green, prevail, feather stitch being used and the embroidery couched at intervals. They are for the most part 18th century in date, and are designed with bold flowering patterns, often with the "Tree of Life" in the centre, almost certainly derived from an East Indian prototype (*Plate 44*). Other common devices are parrots and small figures of men and women in the costume of the period. The designs are quite rough in outline, but the broad colour of the flat floss-silk is very effective. It seems that the valances were sewn to the coverlet and hung at the sides of the bed, no testers being used and the head-piece only being large and ornamented. The coverlets and valances are, as a rule, heavily fringed.

*ENGLISH WOVEN FABRICS.* An occasional shawl from India must certainly have been imported into Europe at all times after the establishment of trade with that country, but it was not apparently till the end of the 18th century that they arrived in such numbers as to become generally known and admired. Very soon after that, however, they were much sought after for ladies' wear, and the demand of fashion became so insistent that the western manufacturer had to exert himself to supplement the entirely inadequate exports of the East. The French were first in the field, but their example was soon followed in this country, and during the first half of the 19th century the manufacture of shawls became a most important industry.

It might be supposed that the particulars of such an industry, carried on almost within the memory of those now living, would be known in their smallest details, but this is far from being the case, and actually the subject is surprisingly obscure. Paisley, of course, is well known as the provider of patterned shawls woven as the harness-loom, and these were turned out in such large quantities that there was soon a tendency to apply the term "Paisley" to shawls of all types, whether woven there or not. The printed gauze shawl was made at London and Manchester, and no doubt anywhere where the printing of textile fabrics was carried on. Another town, which has

long been associated with the shawl industry, is Norwich, but it has been very uncertain what type of shawl used to be made there.

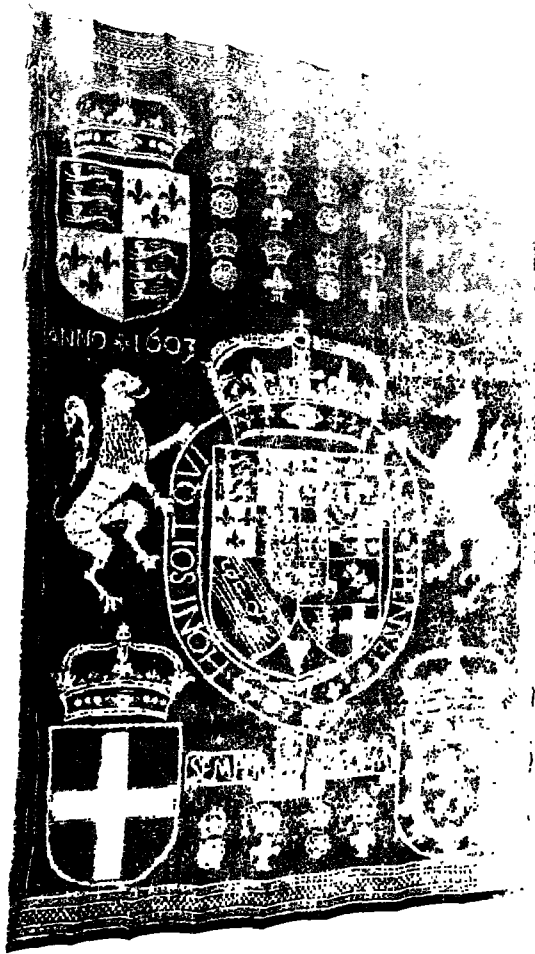


Fig. 25 (p. 69).

It is true that a short time ago a richly woven silk shawl was seen, which bore the stamp of a Norwich firm, but it was by no means certain whether this firm had woven or had merely imported it. A recent gift of Her Majesty the Queen has, however, done much to clear up this doubt. This is a shawl, like the last mentioned, entirely of silk. It has a plain crimson centre, and a very wide border woven chiefly in gold and crimson with a small pattern introducing the well-known "cone" motive of Kashmir (T. 23—1927). It was believed to have been a gift from the city of Norwich not long after the middle of the 19th century, and a search into the records of the Corporation, most kindly made by the Town Clerk, has established the truth of this tradition. It is known now, therefore, that shawls of this type were made at Norwich,

and it is probable that they were the most characteristic products of that industry of the town.

*EUROPEAN WOVEN FABRICS.* Linen damasks, especially those with figures, have recently attracted considerable attention, and the large and important collection which the Museum possessed has been strengthened by the addition of several interesting specimens.

A napkin, or side tablecloth, woven with the arms of Anne of Denmark as consort of James I and dated 1603, is valuable as a piece which can be dated historically.<sup>1</sup> In the corners are the arms of England, France, and Scotland, and the shield of St. George, while the ground is powdered with crowned roses and fleur-de-lys (*Fig. 25*). It probably commemorates the accession of Anne and her husband to the throne of England, and is to be closely associated with a cloth of similar shape presented by Mr. Kenneth Curwen last year, which figures the royal arms of England as borne by the Stuart kings (*Fig. 26*). Slightly earlier in date



Fig. 26.

is a tablecloth given by H.M. the Queen, which is woven with St. George and the Dragon, the badge and arms of Anne Boleyn, and a half-

<sup>1</sup> Cf. C. H. Evelyn-White, *Proc. Soc. Antiquaries*, vol. xix, p. 86.



length portrait of Queen Elizabeth, whose name it bears with the inscription "God save the Quene." It is said to have been made for the banquet given by Sir Thomas Gresham to Queen Elizabeth on 23rd January 1570-1.

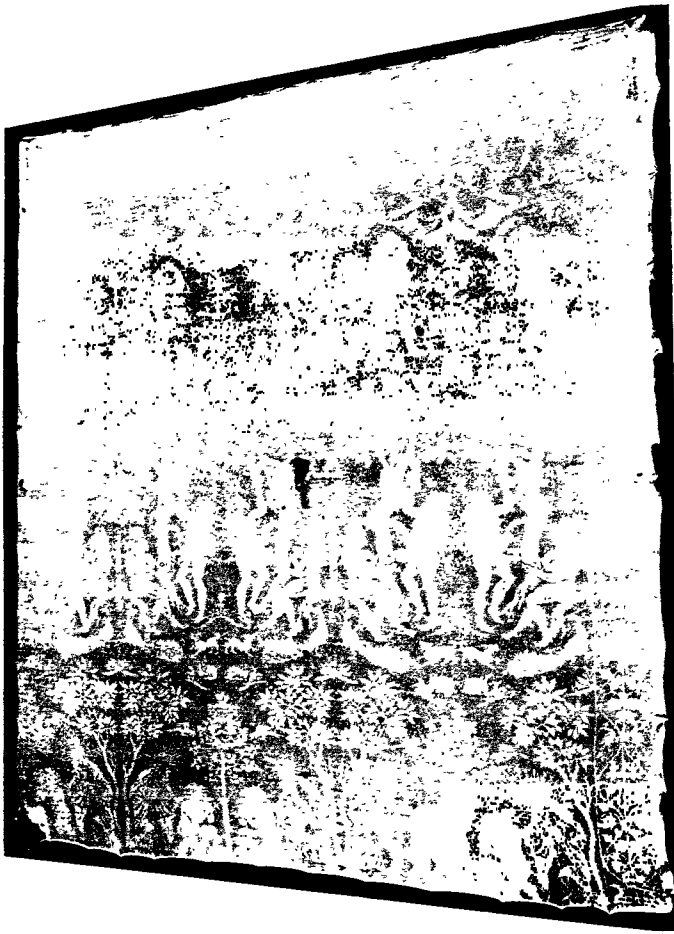


Fig. 27.

On early damasks biblical subjects were popular for figure designs, and one of these with the story of Adam and Eve, not hitherto represented among the examples of this type in the Museum, was added to the collection. It dates from the 17th century (*Fig. 27*).

Early in the 18th century the War of the Spanish Succession encouraged the Flemish weavers to produce a number of linen damasks commemorating the victories of the allied forces in the various campaigns. Two such damasks were presented by the Hon.

Mrs. Tennant. One celebrates the capture of Lille in 1708, and shows an equestrian figure, probably Prince Eugene, and the arms of Spain, Austria, England, and the United Provinces. The other, a tablecloth, commemorates some of the successes of the campaign of 1710, and

represents the bombardment of Aire. It refers also to the capture of Bethune and Douai in the same campaign, and in the border are the arms of Lille, Menin, and Tournai. In the centre is an equestrian figure intended either for Prince Eugene or the Duke of Marlborough.

Another popular type of damask about the same date was a series representing the capitals and other important cities of Europe with their reigning sovereigns. A tablecloth presented by Sir Kenelm Cayley, Bart., woven with the arms of Amsterdam, and the façade of a large house, may well belong to this series, since after the death of William III there was no Stadholder for some time.

All the above damasks were most probably woven in Flanders, which was the earliest and traditional home of linen weaving.

A napkin with a delicate floral pattern of a Louis XVI type was presented by Miss E. C. Bayard. It is of British weaving, and was bought by Robert Bayard, of the Admiralty Court, New York, and his wife Elizabeth, when they came to England after the beginning of the American Revolution in 1776.

A Russian damask dated 1792, made for Catherine the Great, was given by Mrs. Cardinale Topham, and is interesting as an example of Russian weaving, probably from the Baltic provinces. A somewhat similar napkin with the arms of Württemberg represents German damasks of the 19th century, as it is said to have been purchased at the Great Exhibition of 1851.

*FAR EASTERN WOVEN FABRICS.* Messrs. Green & Abbott, in conjunction with Messrs. Sanderson, gave a group of panels of Chinese painted silk, forming part of the decoration of two rooms. The sets are very similar in design, but are distinguished by their different borders, in one set this being of violet arabesques and grapes, in the other of bamboo shoots and small flowers in colours. There are two long landscape panels, each about 10 ft. long, with birds, vases of flowers, and trees of the seasons arranged on a base of green hillocks. There are four upright panels with designs of bamboo trees springing from rocks, from the upper branches of which hang vases of flowers and two rectangular panels, suitable to put above mantelpieces or as the central decoration of a wall. The whole set are painted in bright tints in body colour on a white ground, and belong to the early part of the 18th century, when there began that vogue for rooms in the Chinese manner, which soon developed to such an extent that no

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house was complete without at least one room in the "Indian" taste, as it was so often called. Though neither set is complete, there are quite sufficient panels to show what the effect must have been. The Museum's collection of painted silks, in itself fine, is much enriched by these admirable examples of a type of decoration once so popular.

Part of Mr. T. B. Clarke-Thornhill's gift comprised a large series of examples of Japanese weaving and embroidery. Conspicuous among this interesting group is a fine series of *kesa*, the rich scarf which acts as the outside garment of the Buddhist priests.

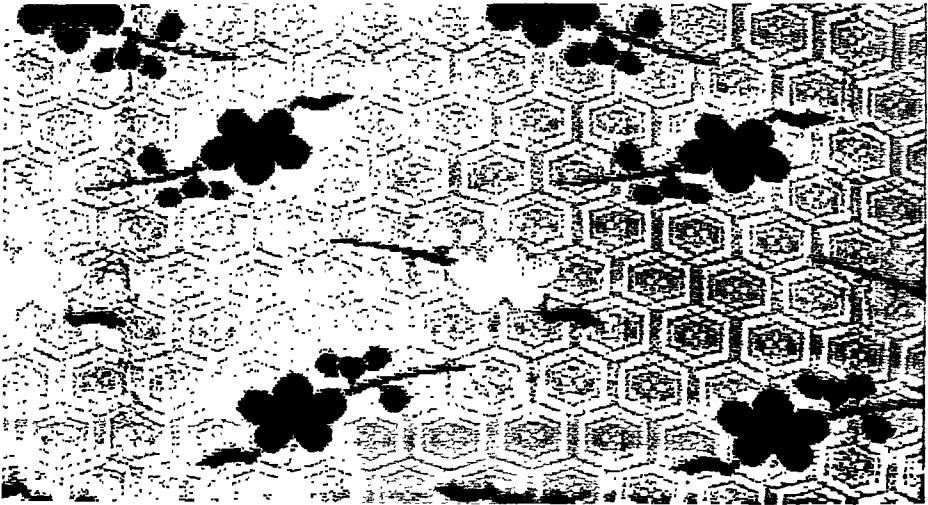


Fig. 28 (p. 73).

These scarves are made of the finest and most expensive kind of brocades, and are often of great beauty. It was originally supposed to have been a precept laid upon the Buddha's disciples that they should be dressed in rags; as a consequence the brocade of the scarves is cut into a number of rectangular pieces and sewn together within a broad border into vertical strips of five, seven, or nine lengths square. In later examples the brocade was preserved in one piece, and patchwork simulated by sewing on narrow braids to break up the surface into small rectangles. A further six patches of different material are sewn on to the front, known as *shi-ten*, which are regarded

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as sacred. These patches are at each corner of the rectangle, inside the border, and one in the centre at top and bottom, such being the prescribed positions. There are also examples of the *gojo-kesa* worn by the Shin and Shingon sects with its five vertical panels and three shoulder straps and one example of the trapezoid-shaped *kesa* of the Zen and Tendai sects. The brocades are of very various patterns, and comprise a number of examples of the 18th century, one or two going back to the beginning of that period; a particularly attractive example has sprigs of plum-blossom in red and green on a white ground diapered with hexagons (*Fig. 28*). There are also some brocade hoods, a number of covers for presents (*fukusa*), a fine *obi* of orange brocade and a magnificent kimono of buff brocade with rows of plum-blossom in silver and colours, lined with scarlet silk, embroidered with a river-scene in apple green and gold. The Museum collection, though well represented by small panels of woven textiles, has hitherto been weak in complete garments.

*LACE.* Among the varieties of Venetian needlepoint of the 17th century, the richest is that known as Rose Point. It is distinguished by the delicacy of the raised flowers and the elaborateness of the brides edged with picots and minute loops. A dress trimming of this famous lace was given by H.M. the Queen.

Mechlin bobbin lace has the well-defined characteristic of a flat silky outlining thread (*cordonnet*) and the hexagonal *réseau* of twisted and plaited threads similar to that of Brussels lace but smaller in size. Large pieces are seldom found, and there was none in the Museum until the recent purchase of part of a flounce with a depth of 24 inches. The pattern of fountains, archery trophies, palmettes, and plants in vases within irregular compartments is very decorative, and typical of the style of the first half of the 18th century.

A class of Brussels lace which was popular in the first half of the 19th century is called "Brussels appliqué," in which the floral pattern in bobbin lace was made separately, and afterwards applied to a ground of machine-made net. An excellent example with a graceful pattern of a bunch of flowers and festoons was received from Mrs. Brooman White. It had been previously on loan from her to the Museum for nearly twenty years.

## DEPARTMENT OF WOODWORK

### *A CHARLES II OAK BOOKCASE*



BEFORE the 17th century private libraries were usually kept in chests or cupboards, and the earliest domestic bookcases now in existence date from Charles II's reign. The "stall" system, consisting of narrow fixed presses ranged down the sides of a room, had been adopted in college and cathedral libraries towards the end of the Middle Ages; but books were few and costly until long after the invention of printing. Bishop Fisher had an exceptionally large number, and it is recorded that at his death in 1535 his palace at Rochester contained two long galleries "being full of books sorted in shelves." In the following century a room was occasionally set apart as a library, and lined from floor to ceiling with shelves. Of this arrangement a good example can be seen in the Library of Langley Church, Bucks, founded in 1613 by Sir John Kederminster to preserve his "many good and Godly Bookes." In 1666 Pepys called in "Simpson the joiner" to consult him about "contriving presses to put my books up in: they now growing numerous, and lying one upon another on my chairs." The twelve presses made for him are now in the Bibliotheca Pepysiana at Magdalene College, Cambridge, and the oak bookcase (*Plate 45*) from Dyrham Park, Gloucestershire, which has been purchased for the Museum out of the funds of the Murray Bequest, resembles them in design. It is one of a pair, described in an inventory of the contents of Dyrham dated 1710 as "2 Glass Presses with Books." Below the projecting cornice is a cavetto frieze carved with acanthus. The glass is divided into small panes by moulded bars, and above the lower stage are two orders of carved mouldings, while the base is also enriched. The doors are attached by the original iron butt hinges, and formerly there were handles of the same metal fitted to the panelled sides of the lower portion. These bookcases were probably

ordered for Dyrham by Thomas Povey, uncle of William Blathwayt the owner. Povey was a prominent civil servant and a friend of Pepys, who records a visit to his house at Lincoln's Inn Fields in 1664. It contained a floor inlaid with woods of several colours "like but above the best cabinet-work I ever saw," while "his furniture of all sorts, his bath at the top of his house, good pictures, and his manner of eating and drinking do surpass all that ever I did see of one man in all my life."

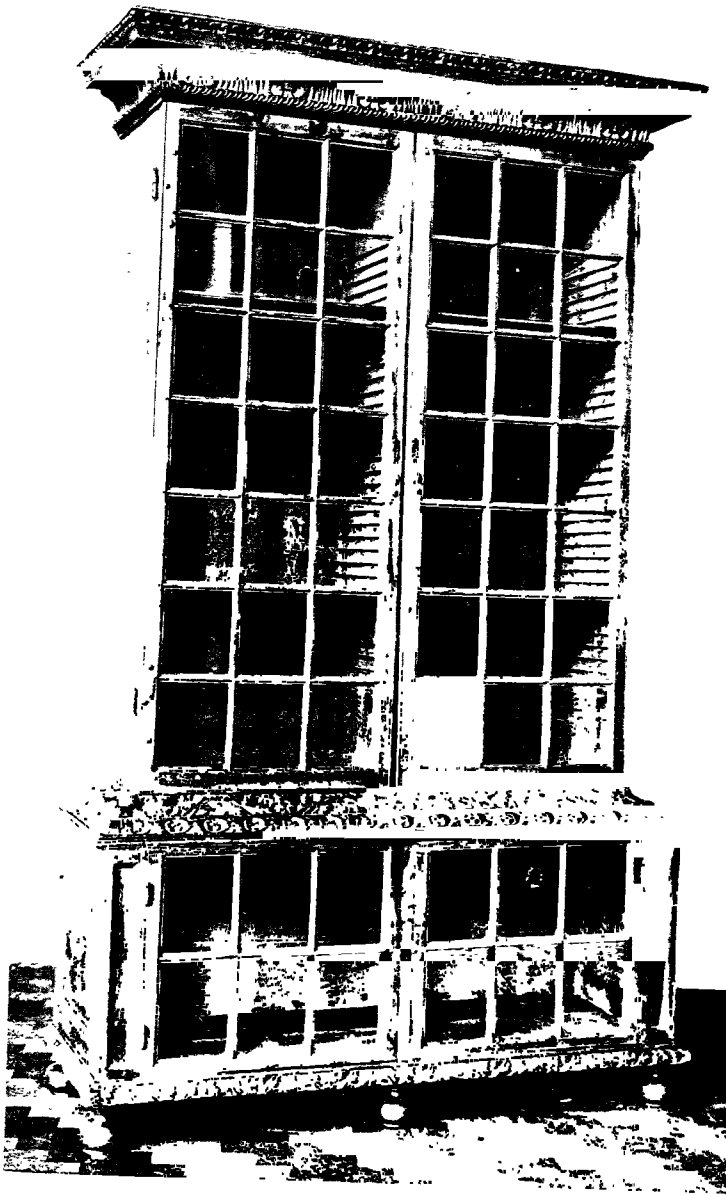
*LACQUER CABINET WITH GILT STAND AND CRESTING.*

Another purchase from the funds of the Murray Bequest was a cabinet decorated with black and gold lacquer with a stand and cresting carved in openwork and gilt (*Plate 46*). The cabinet contains ten drawers and is decorated with flowers, birds, figures, and landscapes in imitation of the Chinese, while the hinges and lock-plate (also of Oriental design) are pierced and finely engraved. The stand is supported by three pairs of tapered legs with draped and tasselled ornament united by serpentine stretchers and aprons composed of scrolls and foliage. The pediment of the cresting is carved with birds, flowers, and elaborately interlaced scrolls with a basket of flowers in the centre, the sides being of similar character. This woodwork is an important example of the style introduced towards the end of William III's reign. It shows strong traces of French influence, recalling the designs of Boulle, Daniel Marot, Bérain, and Pierre Le Pautre. Many foreign craftsmen settled in England at the close of the 17th century, and existing accounts prove that they executed stands and side tables of this character for the royal palaces and several great houses. Gerreit Jensen, a Dutch cabinet-maker, who was employed by Charles II, William III, and Anne, is perhaps the best known of these immigrants. At Windsor Castle and Hampton Court Palace specimens of his work survive, which prove him to have been thoroughly conversant with continental fashions. Complete crestings are rarely found on lacquer cabinets, though probably they were a usual feature at the time. They were always made to lift off and, being carved in a soft wood, were easily broken. The original water gilding adds to the interest of the woodwork, as many examples of this period have been regilt by the inferior oil process. This cabinet was formerly in the possession of Sir Thomas Colt, of Puddlestone Court, near Leominster, Herefordshire.

*TWO EARLY 18TH CENTURY MIRRORS.* In the 18th century pier glasses placed above side tables in the spaces between windows formed an important part of the decorative scheme. Such mirrors were sometimes of considerable size, and so early as 1700 the Vauxhall manufactory was able to offer for sale "Large-Looking-glass Plates, the like never made in England before," the measurements being given as "six foot in length and proportionable breadth." A petition presented to Parliament in 1705 claims that looking-glasses "serve not only for Furniture and Ornament in Her Majesty's Dominions at Home, but are likewise in great esteem in Foreign Parts; the Venetians buying of these Plates, and preferring them to their own." At this time mirrors were tall and narrow with an arched top often surmounted by an elaborate cresting. They had frames of carved and gilt wood, while sometimes the mirror plates were enclosed by glass borders decorated in *verre églomisé* with a pattern in gold on a coloured ground.

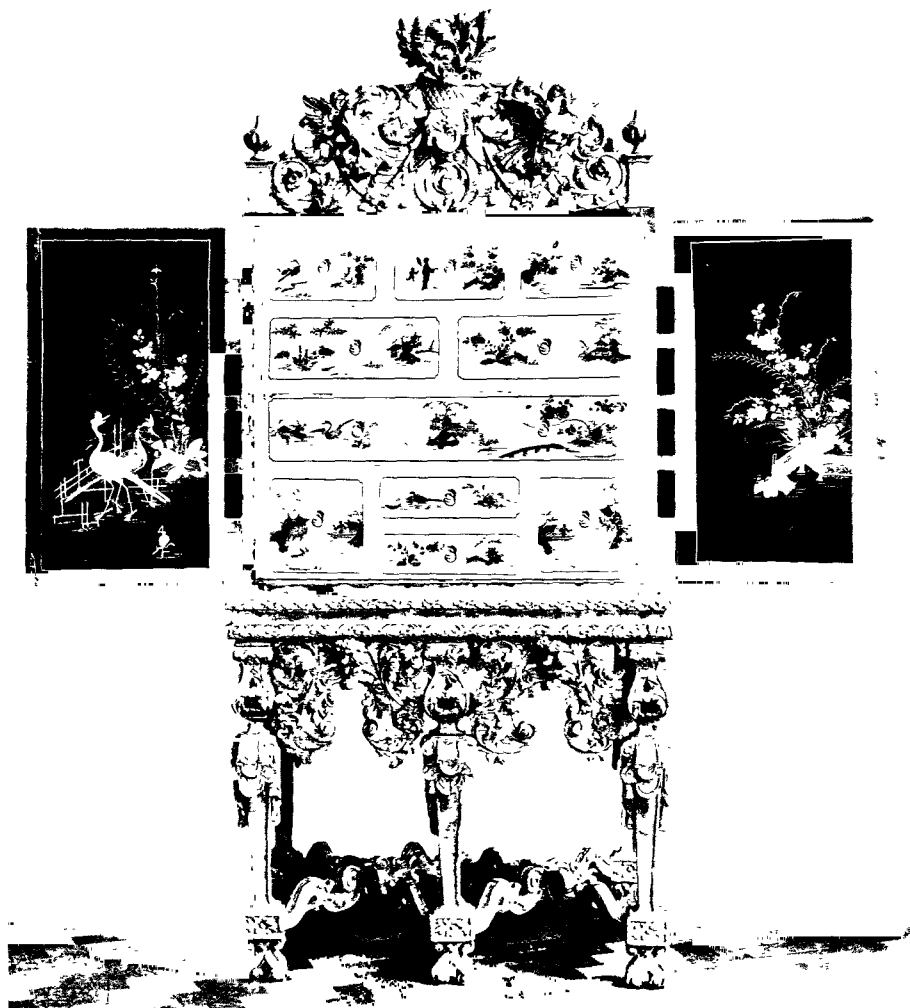
The mirrors designed for the rooms of great Palladian houses in the early 18th century were of architectural character. Above the frame was a classical entablature, and in the pediment a shell or armorial cartouche. The Museum has acquired two good examples of this type, one entirely decorated in gilt gesso, the other veneered with burr walnut and partly gilt (*Plates 47 and 48*). A mirror with a barometer and thermometer attached has also been added to the collection, and is a very unusual specimen of early Georgian furniture.

*A PAIR OF PAINTED COMMODES.* In the 18th century a pair of commodes were usually among the contents of large drawing-rooms and saloons. This type of furniture is of French origin, and was first made towards the end of Louis XIV's reign in the form of a low *armoire* with drawers. The shape was imitated by English cabinet-makers, and in the publications of Chippendale and his contemporaries "French Commodes" figure prominently, many varieties being produced. They were carved or decorated with lacquer or marquetry, and sometimes had mounts of chased ormolu. In some examples the top drawers are fitted for the toilet, this variety being termed a "dressing commode." In 1773 Chippendale and Haig supplied Edwin Lascelles with a very ornate dressing commode, which is still at Harewood House. It is described in the bill as having "exceeding fine antique ornaments curiously inlaid with various

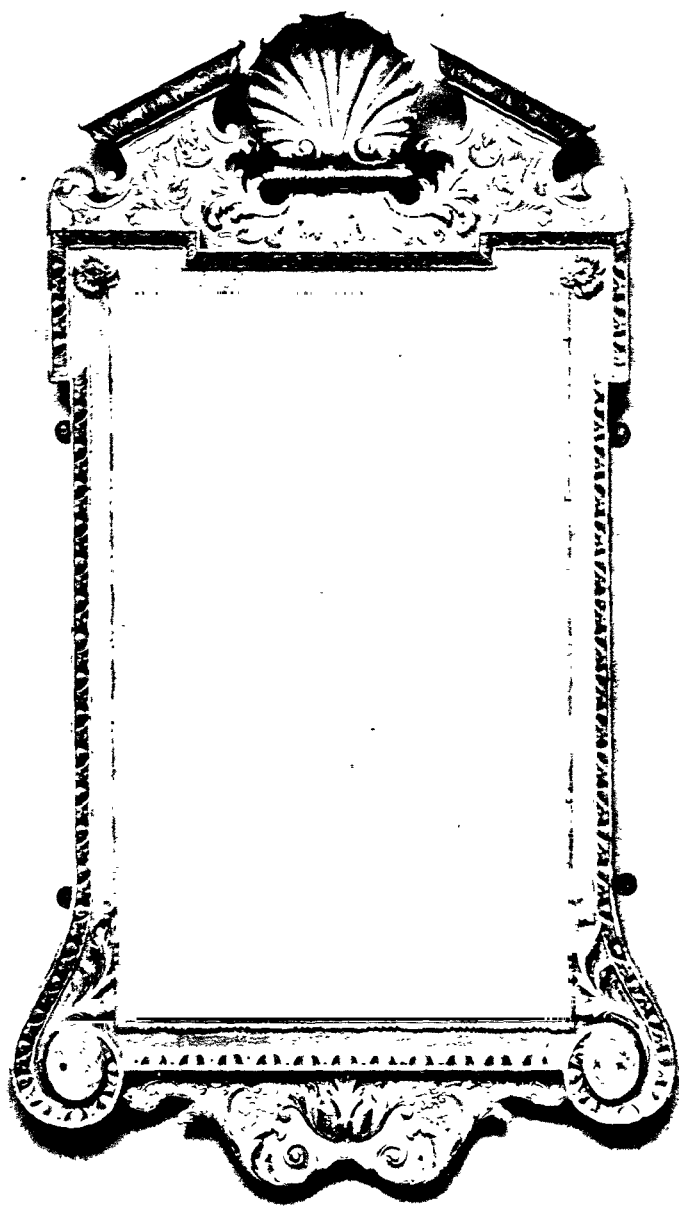


BOOKCASE OF CARVED OAK : ONE OF A PAIR FROM  
DYRHAM PARK.  
ENGLISH : PERIOD OF CHARLES II.

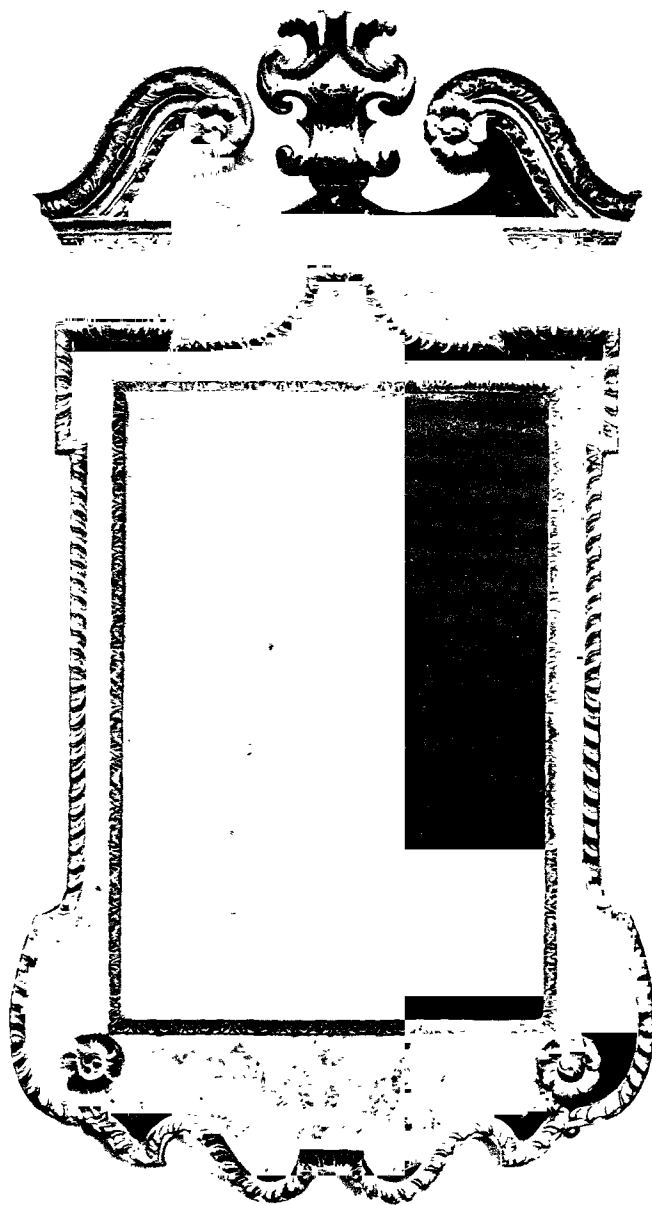




CABINET DECORATED IN BLACK AND GOLD LACQUER WITH STAND AND  
CRESTING CARVED AND GILT.  
ENGLISH: ABOUT 1690.

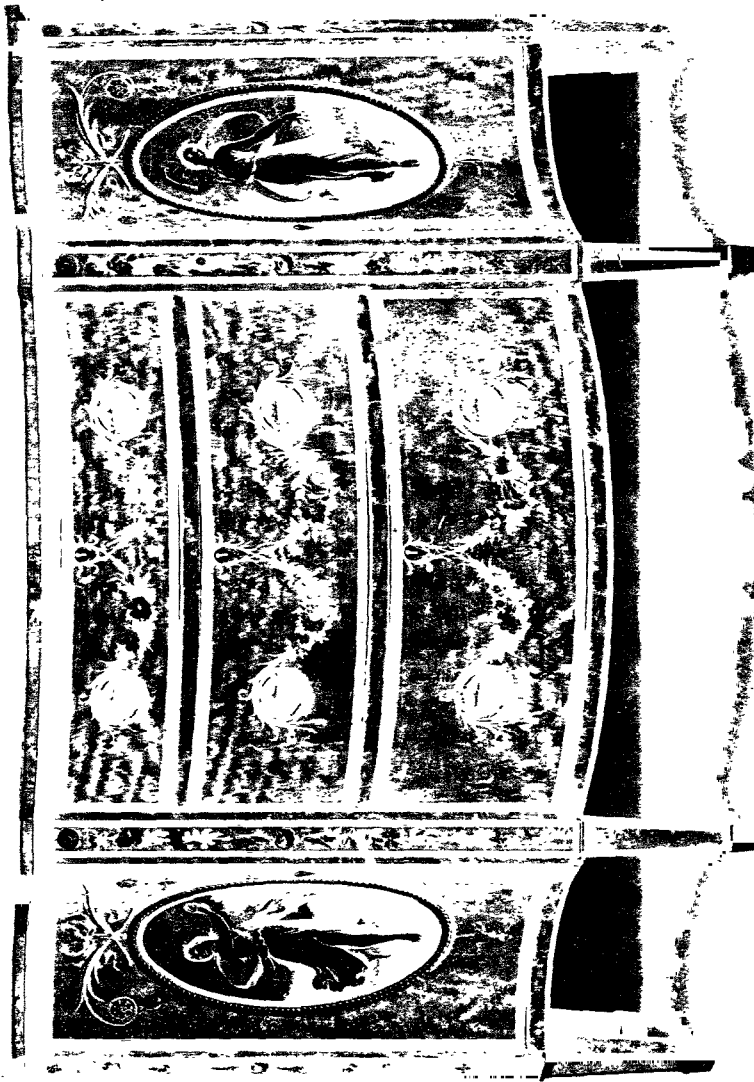


MIRROR IN FRAME OF CARVED AND GILT WOOD.  
ENGLISH; ABOUT 1720-5.



MIRROR IN FRAME VENEERED WITH BURR WALNUT, PARTLY GILT.

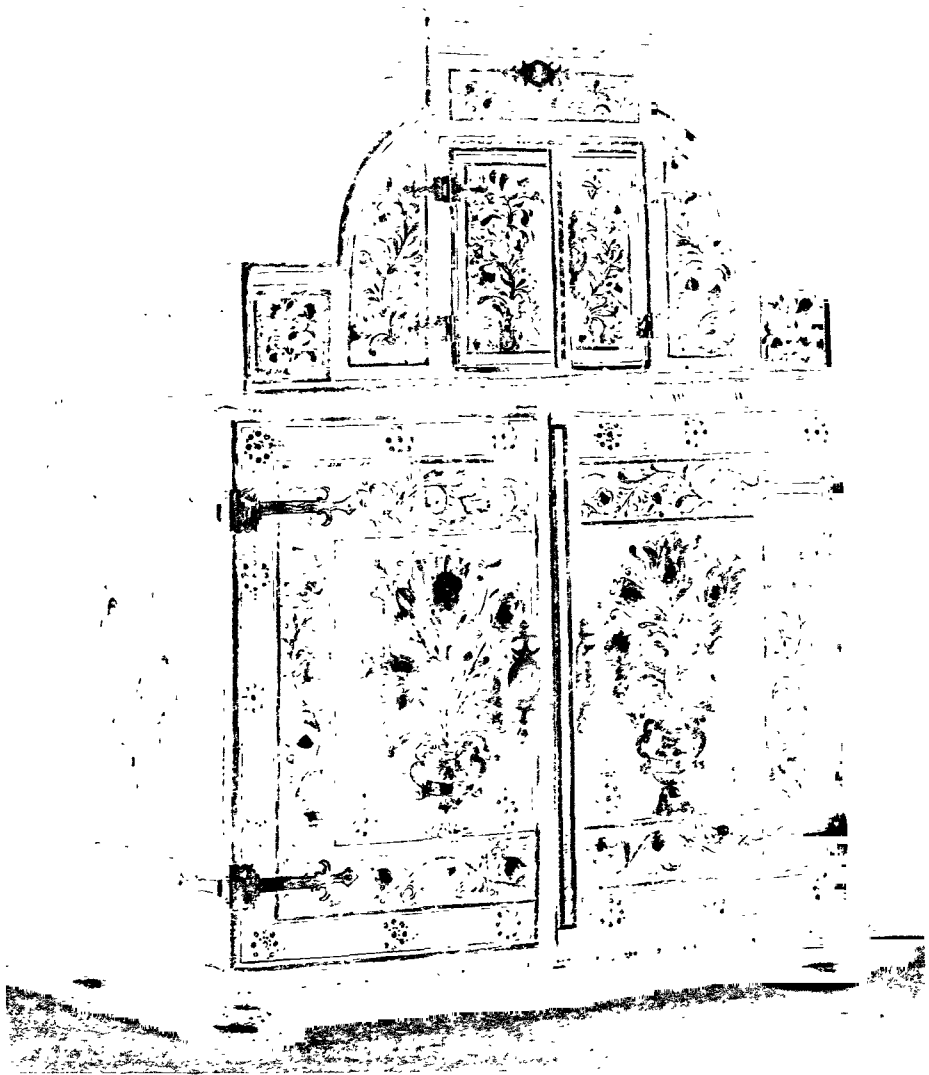
ENGLISH : ABOUT 1730.



COMMODOE OF SALINWOOD WITH PAINTED DECORATION.

ENGLISH; LATE 18TH CENTURY.

FRANK AND HELEN LLOYD BEQUIST.



CABINET WITH PAINTED DECORATION AND MOTHER-OF-PEARL INLAY.  
ENGLISH, EARLY 17TH CENTURY.

## DEPT. OF WOODWORK

fine woods." Towards the end of the century painting and marquetry replaced carving on commodes; the shape was generally semicircular and the decoration in the classical style. Such decoration was often copied from paintings by Angelica Kauffmann, Zucchi, and Pergolesi, while William Hamilton, R.A., decorated the medallions for a cabinet made by Seddon and Shackleton for Charles IV of Spain. Hamilton is also said to have executed the paintings on the pair of commodes which have been added to the Museum collection by the Frank and Helen Lloyd Bequest. They have bow-shaped fronts, and are of satinwood with mahogany bandings. The drawers are painted with festoons of flowers, and have brass ring handles with back-plates of classical design. The top drawer of each commode has a writing-slide above a number of small compartments for toilet requisites. On the cupboard doors are full-length female figures in classical costume bearing respectively cymbals, a sistrum, castanets, and a mask. The pilasters and sides are painted with floral pendants, ribbons, and musical instruments. The tops have borders of peacocks' feathers and landscapes within lunettes (*Plate 49*).





Fig. 29 (p. 79).

## INDIAN SECTION

**T**HE accessions by gift and purchase, together with the munificent bequest from the late Marquess Curzon of Kedleston, yielded a total of 324 objects. Lord Curzon's bequest to the Nation consists of choice pieces selected from that remarkable collection of Indian, Burmese, Siamese, Afghan, and Tibetan works of art, formed during his long period of office as Viceroy and Governor-General of India (1898-1905).

**SCULPTURE.** During the year the development of our subsection of Indian sculpture was materially assisted by various fortuitous gifts and many useful purchases, the latter made in direct response to the growing public demand for Indian and allied Eastern sculptures in stone and metal—mainly copper and bronze figures. The additions included works from India, Siam, and Tibet, and also one magnificent specimen from Cambodia. They serve to fill important gaps in our collections, and, for the most part, are still in an excellent state of preservation.

The Indian examples are of particular interest, in that they include seventeen characteristic Buddhist and Jaina sculptures of the period of the famous Kushan dynasty (*circa* A.D. 50-350), products of the ancient school of Mathura (now Muttra, in the United Provinces). It must suffice, however, if only two of them are here described and illustrated.

## INDIAN SECTION

The most remarkable of the series is the 2nd century Buddhist "Winged Lion" bas-relief shown above (*Fig. 29*), dimensions  $10\frac{3}{4}$  by  $30\frac{1}{4}$  in., which, executed in the mottled iron-red sandstone of that locality, was formerly portion of an architrave on one of the gateways (*torana*) of the circular railing (*vedika*) surrounding a sacred monument—probably a *stupa*. Compared in kind with other surviving sculpture-details of the Kushan period, in its various phases, this work conforms more definitely to the "middle style" which came into being during the reign of Kanishka (*circa* A.D. 120-160); a style differing in aspect and less perfect than that of the Gupta period (*circa* A.D. 320-600). The characteristic features of this bas-relief are: (*left*) the flamboyant *dhoti* and scarf worn by the male figure; (*right*) the trident, or *trisula*, with its scroll-like prongs; (*centre*) the stately lions, which in form differ from those on the capital of the Asoka pillar at Sarnath, and, to a lesser extent, from those on the Scytho-Parthian capital, now in the British Museum. The latter, moreover, is inscribed with the names of certain Satraps of the period immediately preceding that of the Kushanas.

Next, and one of which is depicted on *Plate 51*, are the two attractive relief figures of *Yakshis*, in red sandstone, dimensions  $20\frac{1}{2}$  by 8 in., which formerly graced the front and back of a torana-bracket on another monument. Each female figure is executed in the characteristic fashion of the Kushan-Mathura school of the 2nd century A.D., and is represented, semi-nude, wearing a heavy metalwork girdle and other jewellery, standing beneath the Asoka-tree (*Jonesia Asoca*)—the "sorrowless-tree" or "heart's-ease" of the Mahabharata epic. The *Yakshi*, or *Yakkhini*, a semi-divine dryad or wood-nymph, is also the "Tree Mother" or "Tree Sprite" (*Devata*) of Indian folk-lore, and therefore belongs to the foretime cult of tree-worship which preceded Buddhism by many centuries. Her appearance and use as a decorative detail in Buddhist and Jaina monumental sculpture is explained in the suggestion that the *Yakshi* motive and subject, not to be avoided by the later religions, was retained in deference to popular superstition. The railing-pillars (*thaba*) of the Kankali Tila Stupa at Muttra are decorated with similar relief-figures, and earlier period *Yakshis* of a slightly less voluptuous type appear on the torana-pillars at Bharhut, in Central India.

A timely purchase secured for the Department a magnificent example of Tamil (Dravidian), so-called "bronze sculpture" of the best



## INDIAN SECTION

period of the Chola dynasty, *circa* 12th century A.D., namely an image recently found in the Ramnad Zamindari, Madura District, Madras Presidency (*Plate* 52).<sup>1</sup> This beautifully modelled figure, a hollow casting in copper by the *cire perdue* process, now finely patinated, exhibits all the well-defined characteristics of the remarkable metal-sculptures produced under the Chola dynasty, a period which attained its high-water mark between the 11th and 13th centuries. It represents Ramachandra, the hero of the Ramayana epic (Rama with the bow: Vishnu's seventh incarnation), as prince and heir to the throne of Ayodhya (now known as Oudh), standing on a lotus-throne (*padmasana*), in the plenitude of his physical strength, with right hand bent to hold the charmed bow, named Kodanda, and the left posed to grasp the slender arrow—now missing. Furthermore, as denoting his exalted rank and noble character, he is wearing the *kirita-makuta* crown (a Vaishnava headdress of distinctive shape), as well as the *kati-banda* girdle, the *arunomalai* buckle, the *urumalai* festoons, and other ornaments and auspicious marks. Notwithstanding the fact that their system of modelling was standardized, and consequently restricted, it is impossible to gainsay the artistic excellence of the “bronzes” of this period. Their stereotyped style was the outcome of the image-maker's strict adherence to the system of codified forms laid down in the ancient textbook of the *Silpasastras* (the Science of Arts and Professions), which, in turn, were derived from still more remote Sanskrit treatises on architecture, sculpture, etc.

Also of this school, but of later period (*circa* 14th-15th centuries), were the seven smaller “bronzes” received with Lord Curzon's bequest; images of Vishnu, Lakshmi, and Hanuman found, about 1900, on the site of a Vaishnava temple, near Coimbatore, Madras Presidency. These figures, if less slender in form than those of the 12th century, still retain most of the good points, especially character and style, of the best works of the Chola dynasty. Seemingly, they all possess a patina of unusual reddish-brown tone, but, when closely examined, are found to be surface-speckled with the red oxide of copper. We are therefore confronted with the certainty that, for some unknown reason, or cause, the images have been subjected to an ordeal by fire, in fact to an intense heat almost equivalent to the melting point of copper.

<sup>1</sup> As attested by coins and inscriptions, the Madura country passed under the Cholas (the *Chorai* of Ptolemy) about the 10th century A.D.



RELIEF FIGURE OF A YAKSHI.  
MATHURA; 2ND CENTURY.



IMAGE OF RAMACHANDRA, MADURA, 12TH CENTURY.



BUDDHA HEAD. CAMBODIAN (KHMER): *circa* 9TH CENTURY.



BUDDHA HEAD. SIAMESE (AYUTHTIA); 14TH 15TH CENTURY.

## INDIAN SECTION

A singularly important purchase was a beautiful example of Indo-Chinese 9th century sculpture, produced during the best period of the empire of the Cambodian (Khmer) kings in the territory now known as Siam. Khmer art maintained a high degree of excellence from about the end of the 7th century to the middle of the 14th century, but came to a somewhat sudden end in the year 1350, when the N. Siamese (Tai-Shan) ruler, Pra Chao U T'hong, shattered Cambodian supremacy and established a new capital at Ayuthia. This object, the head detached from a statue of Gautama Buddha, executed in pale buff-coloured sandstone, height 15½ in., was found in January 1924 on the site of the Wat Maha That monastery, at Lopburi, near Bangkok. Dr. Coomaraswamy, in describing a similar object in the Boston Museum collection, states that " the ethnic type is very pronounced, with an affect of realism " ; and so with our head, which, whilst strongly Khmer or Proto-Malayan in character, reveals a generous leavening of Indian influences. Its most distinctive features are: the five-tiered conical protuberance on the skull (*ushnisha*), the meditative and slightly smiling countenance, the slanting half-closed eyes, and the widespread mouth (*Plate 53*).

By good fortune, as following in natural sequence, we also purchased in the London market three excellent examples of Siamese (Tai-Shan) art of the classic or early Ayuthia period (14th-16th centuries A.D.).<sup>1</sup> They consist of two heads from large Gautama Buddha images and a small standing figure of the Dipankara Buddha, all 14th century bronzes, beautifully fashioned and moulded hollow-castings, of extraordinary thinness, prepared by the *cire perdue* process. Each piece is pleasingly coated with a characteristically dark patina—due to the peculiar composition of the alloy—and still retains intact its original clay core baked into a solid mass. Judging from the brick-like appearance of this substance, it would seem that the modellers of early period employed a similar plastic material to that used in Siam and Burma at the present day, *i.e.*, an admixture of clay, sand, and rice-husks. In addition to both of its ears, the head selected for illustration (*Plate 54*) has also lost the cone-shaped finial from above the *ushnisha* protuberance. The former, elongated and curving, were probably adorned with massive pendant ear-rings.

Tai-Shan art appears to have developed in the north, in the

<sup>1</sup> Examples of the decadent or late Ayuthia period (17th-18th centuries) are also exhibited in our collection.

## INDIAN SECTION

Sukothai-Sawankalok area, about the 6th century A.D., and after spreading downwards, *via* the Pitsankalok-Lopburi area, to Ayuthia, to have radiated from thence in all directions. It is of interest, therefore, to note that by additional purchase the Museum secured three magnificent 13th century bronzes, hollow-cast and of dark patina, recently found at Chieng-Mai and Chieng-Sen in Northern Siam. Also, and obtained from a site near the former town, which became the Tai-Shan capital in the year 1281, a large, finely modelled head, as well as the right arm belonging to another Buddha image. The latter item, most perfectly formed, has the hand bent in the usual " witness " or " earth-pointing gesture " (*bhumisparsa mudra*). Furthermore, and also from Chieng-Sen, which is on the Siam border of the South Shan States, a somewhat smaller head of Gautama Buddha, finer in workmanship but less powerful in effect. Due to a deceptive quality in its slate-coloured patina, this object, even at close quarters, appears to be a sculpture in stone.

Lord Curzon's bequest provided several magnificent additions to our already important collection of Tibetan monastic sculptures in metal. The outstanding example is a work by a master-craftsman, in or about the 15th century, the superb figure of The Green Tara (The Lamaist Goddess of Mercy: The Green Saviouress: Consort of Avalokita, or Avalokitesvara, the Patron God of Tibet) shown here on *Plate 55*. This feminine deity was added to the Northern Buddhist pantheon about the 6th century A.D., and her extreme popularity in Tibet is best explained by quoting the devout Invocation in one of the Lamaist prayer-books, a manual of worship entitled " The Praise and spells of The Pure Original Tara ":

" Hail ! O Verdant Tara !  
The Saviouress of all beings !  
Descend, we pray Thee, from Thy heavenly mansion, at Potala,  
Together with all Thy retinue of gods, titans and deliverers !  
We humbly prostrate ourselves at Thy lotus-feet !  
Deliver us from all distress ! O Holy Mother ! " <sup>1</sup>

The image is modelled in three detachable sections: (*a*) the crown; (*b* and *c*) the upper and lower portions of the body, joining at the waist. The parts, thin hollow-castings in copper by the *cire perdue* process, surface gilt, are chiefly decorated in tempera-colours

<sup>1</sup> *Lamaism, or The Buddhism of Tibet*, by L. A. Waddell, 1895.

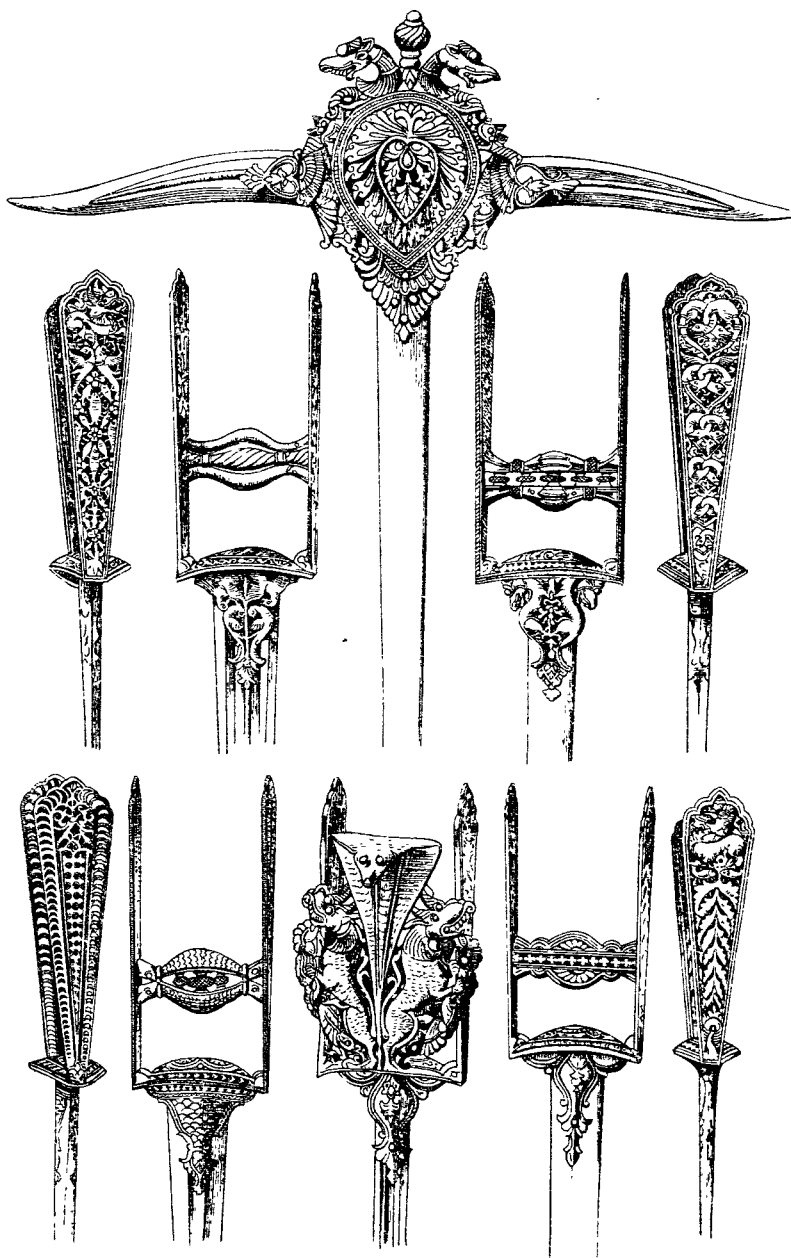


Fig. 30 (p. 84).

G



## INDIAN SECTION

and gold paint, finished with jewellery of precious stones. The goddess is represented, standing erect, height  $35\frac{1}{2}$  in., with feet together, her torso exposed, clad, as to her lower limbs, in a skirt which is secured at the waist by a gem-encrusted girdle. Her right hand is held downward in the "bestowing of charity" gesture (*varada mudra*), and the left, which is uplifted in the pose denoting "religious controversy" (*vitarka mudra*), formerly held the stem of her special symbol, the blue-lotus (*utpala*), seen attached to her left shoulder.

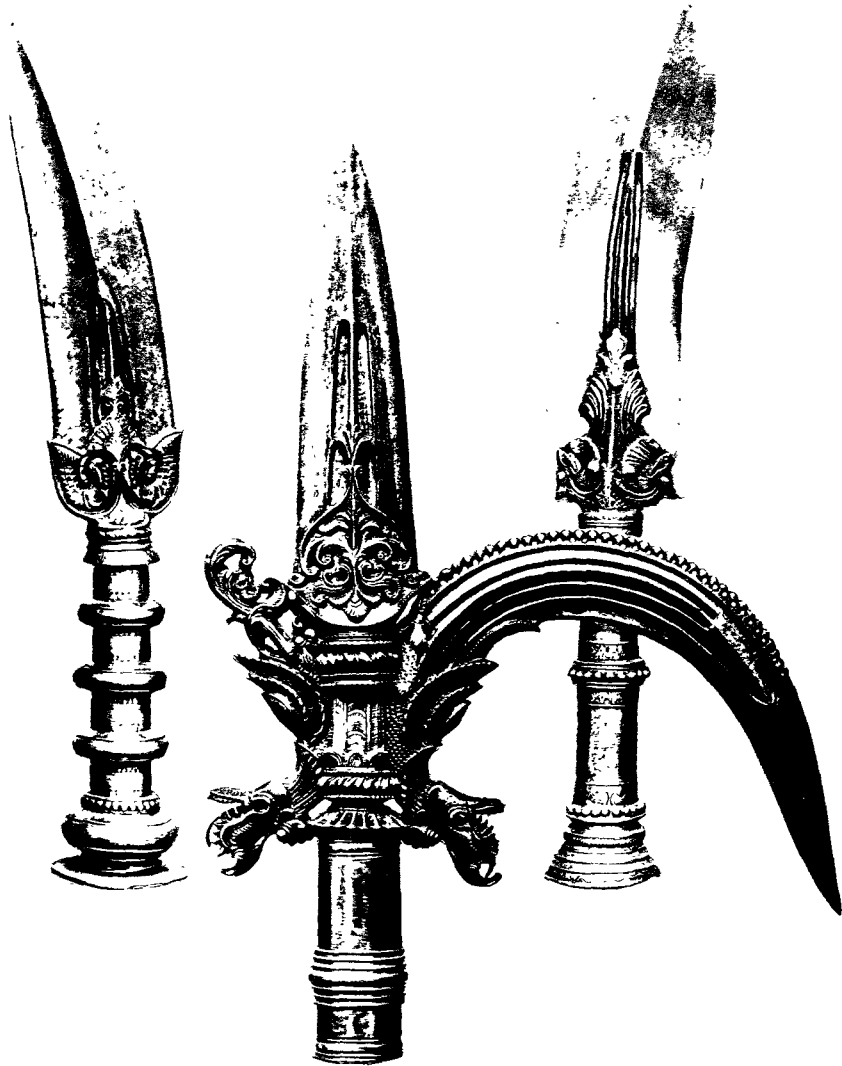
**ARMS.** Until the end of the 18th century the ironsmiths of Southern India, living under the patronage of Raja and of Zamindar, maintained a high state of perfection in their work. Madura, Godavari, Tanjore, Vizagapatam, Malabar, Coorg, and other districts in the Madras Presidency, possessed hereditary craftsmen skilled in the art of working steel into weapons—particularly in fashioning blades of superior quality and finish, and in decorating hilts and guards with chiselled work of extraordinary beauty and perfection. The sword-makers of Sivaganga, in the Madura district, of Konasamudram, in the Godavari district, and of Tanjore City, were indeed famous throughout India. The Tanjore craftsmen excelled as chisellers of ornament on steel weapons (swords, daggers, katars, spear-heads, etc.), and, for the most part, had resort to animal forms derived from motives used in the Dravidian temple-sculpture of their locality. A collection of choice 17th and 18th century specimens existed, until recent times, in the old Palace Armoury in the Fort at Tanjore (*Fig. 30*).<sup>1</sup> Both the craft of the sword-maker and the art of the chiseller in steel are now practically extinct in Southern India. Since about 1850 the output at Tanjore has to be regarded as a negligible quantity. Sadder still, Mr. E. B. Havell, after visiting Sivaganga in 1889, reported finding only three of its hereditary ironsmiths then at work, and described them as "the sole descendants who retain somewhat of the skill of their forefathers—or who find any employment for it."

The three excellent examples of late period, chiselled-steel weapons from Tanjore here illustrated (*Plate 56*), are now the property of this Museum; the early 19th century elephant-goad (*ankus*) was presented this year by Sir Philip P. Hutchins, K.C.S.I., and the two 18th century spear-heads (*sangu*) were acquired by purchase.

<sup>1</sup> *Handbook of Indian Arms*, by the Hon. W. E. Egerton, M.A., M.P., 1880.



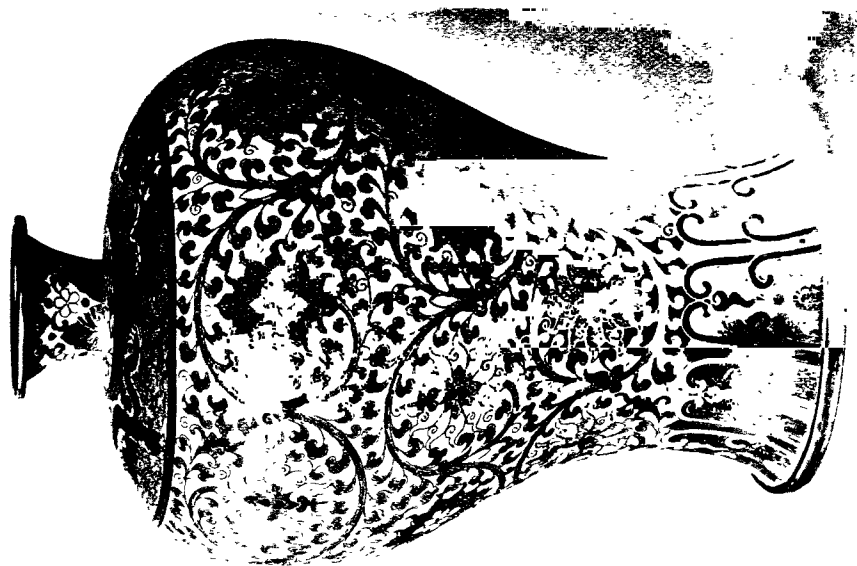
IMAGE OF TARA. TIBETAN (LAMAIST); *circa* 16TH CENTURY.



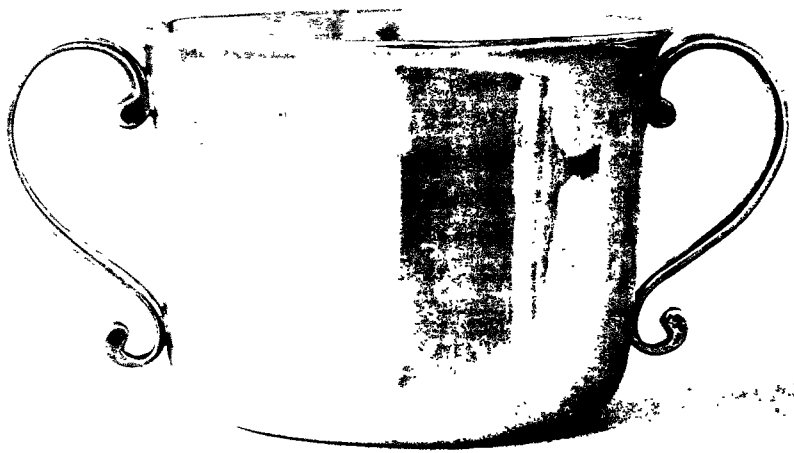
CHISELED STEEL WEAPONS. TANJORE, 18TH AND EARLY 19TH CENTURIES.



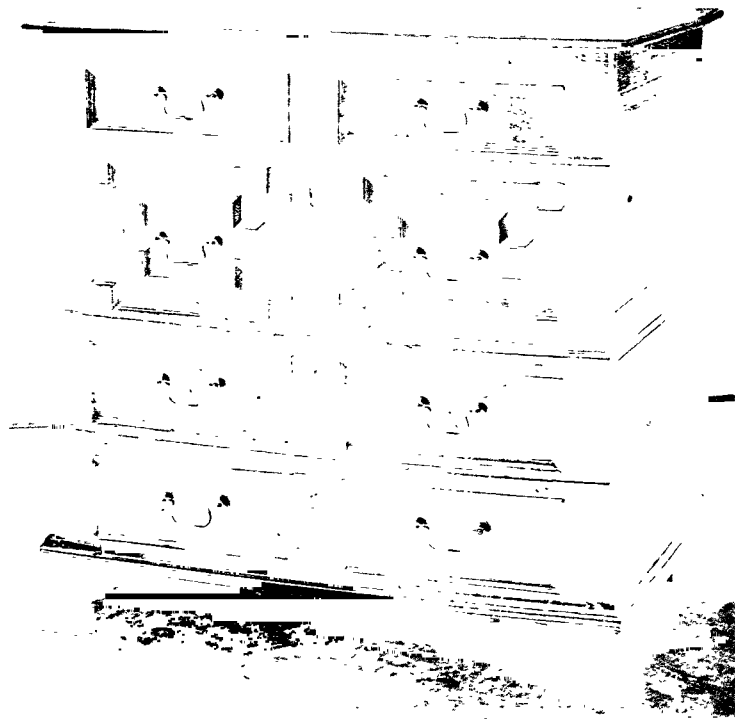
VASE. PORCELAIN. CHINESE; MING DYNASTY  
(1368-1643).



VASE. COPPER DECORATED WITH CLOISONNÉ  
ENAMELS. CHINESE; ABOUT 1700



PORRINGER. SILVER. BY THOMAS MASON.  
ENGLISH; HALL-MARK FOR 1717-18.



CHEST OF DRAWERS. OAK.  
ENGLISH; LATE 17TH CENTURY.

## DEPARTMENT OF CIRCULATION

**T**HE gifts received in 1927 were fewer in number than in past years, but they included two of unusual importance. The first, from Mr. C. M. Powell, was a nearly complete set of plates from Turner's "Liber Studiorum"; the second, from Mr. T. B. Clarke-Thornhill, was a collection of embroidered and woven fabrics, chiefly Japanese (see pp. 86 and 87 below). It is to be regretted that no gift of English silver of the 17th or 18th century—



Fig. 31 (p. 86).

one of the weakest sections in the Travelling Collections—can be recorded this year.

*CERAMICS.* The purchases were mainly confined to the wares of the earlier Chinese dynasties. They included several vases, bottles, and bowls of the Sung dynasty (960-1279), some of which are illus-

## DEPT. OF CIRCULATION

trated on *Fig. 31*, and a large porcelain vase of the Ming dynasty (1368-1643), decorated with a lotus design in brown slip over a glaze of deep blue (*Plate 57*).

**METALWORK.** Mr. Arthur Hurst, a generous benefactor of the Travelling Collections in 1925 (see *Review of Principal Acquisitions*, 1925, page 79), gave in 1927 an English gold watch by John Frost with decoration in high relief and bearing the London hall-mark for 1765. A few purchases were made with a view to strengthening the weak sub-section of English 18th century silver: the most noteworthy was a finely wrought two-handled porringer of 1717-18 by Thomas Mason (*Plate 58*). The Travelling Collections are lacking in good specimens of brass-work, and during the year under review the Department was able to secure several interesting additions, notably a German (Augsburg) 16th century casket of engraved steel with applied ornament of gilt brass. The purchases of Chinese metalwork included a pair of vases decorated with cloisonné enamels, probably made originally for the use of the Imperial Palace at Pekin (*Plate 57*).

**TEXTILES.** Most of the gifts received by the Department in 1927 were in the sub-section of Textiles. Of outstanding interest was that made by Mr. T. B. Clarke-Thornhill, who generously gave nearly fifty woven fabrics and embroideries. A great number of these were Japanese work of the 19th century, but the gift also included the 18th century Bokhara coverlet embroidered in coloured silks illustrated in *Fig. 32*; a Persian coverlet, the centre of 17th century velvet, the borders of 18th century brocade; and several panels of Spanish 18th century embroidery. Miss Gardiner presented an early 18th century English apron embroidered in coloured silks, a large panel of Chinese painted silk, dating from the 18th century, and other specimens. No important fabrics were purchased, but the acquisition of a number of examples of modern Albanian, Dalmatian, and Swedish weaving and embroidery may be noted in view of their great interest for schools.

**WOODWORK.** An English livery cupboard of oak dating from the second half of the 17th century, a variety of cupboard hitherto unrepresented in the Travelling Collections, was given by Mrs. A. L.

## DEPT. OF CIRCULATION

Hewitt. The Frank and Helen Lloyd Bequest noted on p. 77 above included two specimens for the Travelling Collections, a Pembroke table in satinwood and a mahogany chair in the style of Sheraton. These collections are weak in small pieces of English furniture, especially those dating from the first half of the 18th century, and gifts of such specimens would be very welcome. The purchases of

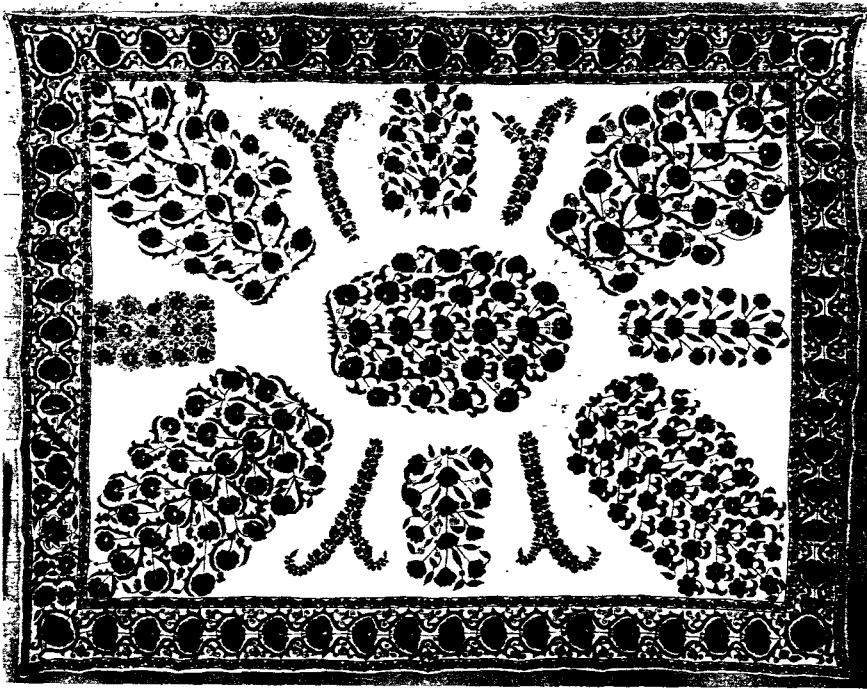


Fig. 32 (p. 86).

woodwork included an English oak chest of drawers of the second half of the 17th century (*Plate 58*), and a walnut piquet table of the early 18th century, also English work.

*PRINTS AND DRAWINGS.* In view of the existence of a large collection of prints from Turner's "Liber Studiorum" in the Department of Engraving, Illustration and Design it was decided, with the donor's generous consent, that the fine collection of prints—mostly first



#### DEPT. OF CIRCULATION

states—given by Mr. C. M. Powell, of Guildford—should be included in the collections available for loan to local institutions. Turner's "Liber Studiorum" is one of the greatest achievements of his genius, and has been a constant inspiration to students of etching, mezzotint, and aquatint ever since it was issued by the artist. The Museum is very fortunate in having the opportunity to add this magnificent series to its Travelling Collections. Brief notes of further additions to the Travelling Collections by gift and purchase will be found on pages 118-122 below.



Fig. 33 (p. 91).

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES FOR THE YEAR 1927

### DEPARTMENT OF ARCHITECTURE AND SCULPTURE

A STATUETTE of St. Mary Magdalen in painted and gilded wood,  
bearing on the base the mark BREUSEL.

Bequeathed by the late Mr. F. Leverton Harris.

A CURIOUS STEATITE RELIEF representing a seated man wearing a fur  
coat and cap; round the border is an inscription in Greek letters  
taken, with some errors, from a coin of Eucratides, King of  
Bactria, about 175-129 B.C., but the date of the relief can hardly  
be earlier than the 17th century. Given by Mr. A. R. Rangabé.

A SILVER MEDAL of William of Orange with, on the reverse, his wife  
Charlotte of Bourbon, by Conrad van Bloc, dated 1577.

Given by Mr. Henry Oppenheimer through the National Art-  
Collections Fund.

A SMALL COLLECTION OF GERMAN AND ITALIAN 16TH AND 17TH CEN-  
TURY PLAQUETTES. Given by Dr. W. L. Hildburgh, F.S.A.

A NUMBER OF 17TH AND 18TH CENTURY IVORIES, mostly Spanish and  
Portuguese. Given by Dr. W. L. Hildburgh, F.S.A.

TWO RELIEFS in plaster of cherubs' heads by Alfred Stevens (1817-

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

- 1875), models for part of the Wellington Monument in St. Paul's Cathedral. Given by Mr. Aitken.  
A TERRA-COTTA RELIEF of a hunting party by Randolph Caldecott (1846-1886). Bequeathed by Mr. J. R. Holliday.  
A TORSO OF A GIRL in plaster by F. Derwent Wood, R.A. Given by Mrs. Derwent Wood in memory of her husband.

## DEPARTMENT OF CERAMICS

### *ORIENTAL POTTERY. (See also pp. 9 and 10)*

- STONEWARE BOWL with cream-coloured glaze, from excavations at Kūluhsien. Chinese, Sung dynasty. Given by Mr. A. L. Hetherington.  
PORCELAIN BOWL painted in blue with the Crucifixion. Chinese, reign of K'ang Hsi (1662-1722). Given by Dr. L. A. Lawrence.  
PORCELAIN VASE with celadon glaze, with the mark of the Ching Tê period (1004-1007). Chinese, period of Yung Chêng (1723-1735). Purchased.  
TWENTY-SIX PIECES OF COREAN POTTERY, including a black unglazed cooking-pot of the Silla period, celadon wares with incised, painted, and *mishima* decoration of the Kōrai period, and blue-and-white porcelain of the 17th and 18th centuries. Given by Mr. W. M. Tapp, LL.D.  
SEVERAL PIECES OF PERSIAN (*Plate 19*) AND SYRIAN (*Fig. 34*) POTTERY. Purchased.

### *CONTINENTAL EARTHENWARE AND STONEWARE.*

*(See also pp. 15 and 20)*

- A COLLECTION OF MAIOLICA HOLY-WATER STOUPS. Italian, 17th and 18th centuries. A DISH OF NETHERLANDISH MAIOLICA of the 16th century;<sup>1</sup> and VARIOUS OTHER PIECES OF CONTINENTAL EARTHENWARE AND PORCELAIN. Given by Signora Ada Cardinale.  
JUG OF ROUEN FAIENCE, dated 1735. Given by Mrs. E. B. Ede.

<sup>1</sup> Probably made at Antwerp. The type is discussed in B. Rackham, *Early Netherlands Maiolica*, London, 1926, pp. 112 ff.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

THREE PIECES OF FAÏENCE, including a Stockelsdorff tureen and a Niderviller plate. Given by Mr. Stuart G. Davis.

VARIOUS PIECES OF CONTINENTAL POTTERY, including a cup and saucer of Böttger's red stoneware with remains of floral decoration in lacquer gilding, and two Austrian tankards.

Given by Mr. W. Ridout.

SEVERAL PIECES OF EARTHENWARE AND STONEWARE, including a Siegburg jug in the form of a man in 16th century dress.

Given by Lt.-Col. K. Dingwall, D.S.O., through the National Art-Collections Fund.

## ENGLISH EARTHENWARE AND STONEWARE.

(See also *pp.* 18 and 23)

TILE with fleur-de-lys in relief, brown-glazed, from North Devon, dated 1708. Given by Mr. G. McN. Rushforth, F.S.A.

DISH, enamelled earthenware, painted with formal flowers in colours. Bristol, 17th century. Purchased.

ANOTHER SIMILAR. Given by Signora Ada Cardinale.

PLATE, Bristol delft, dated 1738. Given by Mrs. Stuart Campbell.

MANTELPIECE PANEL of delft ware, painted in blue with a harbour scene. Bristol, middle of 18th century. (*Fig.* 33.) Purchased.

MUG, probably Bristol delft, dated 1755. Purchased.

TWO STAFFORDSHIRE POTTERY FIGURES. Given by Mr. J. D. Kennedy through the National Art-Collections Fund.

## MISCELLANEOUS

SEVEN PIECES OF ANCIENT PERUVIAN POTTERY.

Given by the Misses Helen, Beatrice, and Katharine Kendall.

## MODERN POTTERY

GROUP OF CHEETAHS, made by Miss Stella Crofts.

Given by Mr. T. F. Wilson.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

STONEWARE BOWL, made by Alfred G. Hopkins.

Given by a group of visitors to the Museum.

JAR, made by Miss Frances Richards.

Given by Mrs. J. Cochrane Shanks.

### CONTINENTAL PORCELAIN. (*See also p. 27*)

PASTILLE-BURNER with figures, plain white. German (Meissen), middle of 18th century. Given by Mr. A. H. S. Bunford.

GROUP OF LOVERS. German (Ludwigsburg) porcelain, about 1770.<sup>1</sup> Purchased.

SAUCER painted in blue, and ANOTHER, painted in colours with a *putto*. Venice, 18th century. Given by Mr. A. L. B. Ashton.

FIGURE OF SUMMER. Italian (Vino) (Vinovo), late 18th century. Given by Lt.-Col. F. R. Durham.

CUP AND SAUCER. Italian (Treviso), about 1800.

Given by Lieut.-Col. K. Dingwall, D.S.O., through the National Art-Collections Fund.

### ENGLISH PORCELAIN. (*See also p. 26*)

SCENT-BOTTLE AND TWO SEALS. Chelsea, about 1760.

Given by Mr. Mill Stephenson, F.S.A.

TUREEN AND COVER, moulded with cabbage-leaves and painted with figures in landscapes. Bow, about 1765.

Given by Messrs. Stoner and Evans.

CUP AND SAUCER painted by T. J. Bott. Worcester, dated 1859.

Bequeathed by the late Miss M. E. M. Durham.

### GLASS VESSELS. (*See also pp. 27 and 30*)

COLLECTION OF ANCIENT ROMAN GLASS VESSELS.

Given by the Rt. Hon. Lord Howard de Walden and Seaford.

GLASS VESSELS of various periods, including a covered goblet of Silesian glass engraved with an equestrian portrait of Frederick William I of Prussia (*Plate 16*), and a wine-glass engraved with the arms of Amsterdam and dated 1750.

Given by Mrs. Fuller Maitland, from the collection of the late W. Barclay Squire. (*See also p. 30.*)

GLASS JUG. English, about 1840. Given by Mr. A. Diplock.

<sup>1</sup> Compare H. Christ, *Ludwigsburger Porzellan-figuren*, 1921, Pl. 57, pp. 24-25.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

STAINED GLASS. (See also p. 30)

LEADING OF A STAINED-GLASS MEDALLION of the 13th century; the Virgin and Child enthroned, from one of the west windows of Upper Hardres Church, Kent. Given by Mr. S. Caldwell.

DEPARTMENT OF ENGRAVING, ILLUSTRATION  
AND DESIGN

## ENGRAVINGS, ETCHINGS, AND DRYPOINTS

PORTRAIT OF HANS SACHS: engraving by Jost Amman.  
                                                 Given by Mr. R. D. German.  
 ENGRAVING by Joseph E. Southall, and an ETCHING by W. Walcott.  
                                                 Given by Miss E. P. McGhee.  
 SERIES OF ETCHINGS (25) by Albert Delstanche.      Given by the Artist.  
 ETCHINGS (5) by Arthur Briscoe.                         Given by the Artist.  
 LOCH ALINE: drypoint by Sir D. Y. Cameron, R.A.      Purchased.  
 ETCHINGS, LITHOGRAPHS, AND WOODCUTS (19), by various French  
     artists (selected from the Exhibition of Contemporary French  
     Prints at the Victoria and Albert Museum, 1927).      Purchased.  
 ETCHINGS (3), issued as presentation plates for 1927, of the Print  
     Collectors' Club.                         Given by the Print Collectors' Club.  
 CASTOR: etching by F. L. Griggs, A.R.A., R.E.             Purchased.  
 ETCHINGS AND ENGRAVINGS (5) by Robert S. Austin, A.R.E.  
                                                                                                 Purchased.  
 MEZZOTINT PORTRAIT OF DR. NATHANIEL SPENS, after Raeburn, by  
     H. Macbeth-Raeburn, A.R.A., R.E.                         Given by the Artist.

WOOD-ENGRAVINGS

ORIGINAL WOOD-BLOCK, AND WOOD-ENGRAVINGS (2) on silk, by Thomas Bewick. Given by Mr. A. C. Marshall.  
WOODCUTS (12) by Arthur J. Gaskin. Given by the Artist.  
WOODCUTS (5) by Clare Leighton. Given by the Artist.  
WOODCUTS by Gordon Craig (2), C. Pellow, Ethelbert White, Noel Rooke, John Nash, E. Daglish, C. W. Taylor, etc. Purchased.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

### POSTERS

TWELVE GERMAN POSTERS were purchased, and over FIFTY BRITISH POSTERS were presented. Among donors were the Empire Marketing Board, the Underground Railways, the London and North Eastern Railway, the Southern Railway, Messrs. Rous and Mann, Mr. C. G. Holme, Messrs. Heal, Mr. F. Pick, and Sir Nigel Playfair.

### ILLUSTRATION AND BOOK-ORNAMENT

BOOKPLATES designed by A. J. Downey (4), C. W. Sherborn (4), W. F. Hopson (6), and G. W. Eve (67).

Given by Mr. G. H. Viner, F.S.A.

DRAWINGS (4) by Linley Sambourne for *Punch*.

Given by Mr. Harold Hartley.

### ART OF THE THEATRE

DESIGN by F. Cayley Robinson, A.R.A., for setting of *The Blue Bird*. Purchased.

DESIGNS (3) by Barnett Freedman for a "London" Ballet. Purchased (from the funds of the International Theatre Exhibition).

COSTUME DESIGNS (3) by Randolph Schwabe for *The Enchanted Cottage*. Purchased (from the funds of the International Theatre Exhibition).

DRAWINGS (9) by Randolph Schwabe of characters in the Russian Ballet. Given by the Artist.

DESIGN by Natalia Gontcharova for Madame Anna Pavlova. Purchased.

DESIGN by Michael Larionov for *Les Contes Russes*. Purchased.

DESIGNS (2) by Victor Barthe for stage costume and a drop-scene. Purchased.

DESIGN by Georges Braque for costumes and scene in Molière's *Les Fâcheux*. Purchased.

DESIGNS (2) by Elizabeth Polunin for stage costume. Purchased.

DESIGN by Vladimir Polunin for the ballet *Ship Ahoy*.

Given by Mr. Paul Maze.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

DESIGNS (4) by Hawes Craven for Irving's productions at the Lyceum Theatre. Bequeathed by the late Mr. R. C. McCleery. "NEUE UND CURIEUSE THEATRIALISCHE TANT-SCHUL . . . VON GREGORIO LAMBRANZI, 1716." Lambranzi's *Dancing School* is a unique book in that it deals entirely with theatrical and ballet dancing, while all other early books on the same subject relate only to society dances. The hundred plates show dancers of all nations, and characters of the Italian "Commedia dell' Arte." Above each subject is the appropriate music, and below an analysis of the dance. Purchased.

FRENCH MODEL THEATRE. Given by Mr. J. Lecky.

DESIGNS (3) for stage scenery by a member of the Galli family. Purchased.

DESIGNS (4) for stage scenery and costume by Hans Strohbach. Purchased.

COLLECTION OF ENGRAVED PORTRAITS, HISTORICAL AND THEATRICAL SCENES, ETC. Given by Mrs. Gabrielle Enthoven.

## ENGRAVED ORNAMENT

DESIGNS for engraved ornament, mainly of the 17th and 18th centuries, by Boucher, N. Pineau, De Marteau, D. Boutemie, De la Collombe, René Boyvin, S. Carteron, M. Beitler, Jost Amman, P. Androuet Ducerceau, Eisler, P. Flindt, Altdorfer, J. Androuet Ducerceau, A. De Bruyn, B. Moncornet, Virgil Solis, Aldegrevier, A. Claesz, H. S. Beham, J. C. Binck, Haberman, De La Londe, Salembier, etc. Purchased.

ORIGINAL DESIGN by Jonas Silber for silversmiths' ornament. Purchased.

## WALL-PAINTINGS

COPIES (24) by Professor E. W. Tristram of ancient wall-paintings in English churches. Purchased.

COLOUR LITHOGRAPHS (3) of ancient paintings discovered on the walls of Gawsworth Church in 1851. Given by Mr. F. C. Eeles.

## STAINED GLASS

DRAWINGS (44) by F. Sydney Eden, of stained glass in various Essex churches. Purchased.



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

- DRAWING by S. Caldwell, of stained glass in Trinity Chapel, Canterbury Cathedral.                      Given by Mr. W. H. Fairbairns.  
DESIGNS (6) for stained glass by Henry Holiday.                      Purchased.  
DESIGNS (2) for stained glass by Henry Holiday.                      Given by Miss W. Holiday.

## BRASSES AND INCISED SLABS

- RUBBINGS (2) of brasses in Kent.                      Given by Mr. Nicolas E. Toke.  
RUBBINGS (11) of stone monuments in various places in Scotland.                      Given by Mr. F. C. Eeles.  
DESIGNS (7) by Macdonald Gill for badges to be engraved on headstones in military cemeteries.  
Given by the Secretary of the Imperial War Graves Commission.

## DRAWINGS AND STUDIES

- VOLUME containing 136 drawings by Angelica Kauffmann, R.A.                      Purchased.  
DRAWINGS (2) by Henry Fuseli, R.A., from the collection of the late W. Barclay Squire (*Plate 24*).                      Given by Mrs. Fuller-Maitland.  
BIRDS AND ANIMALS of Sylhet: album containing drawings by a native Indian artist.                      Given by Mr. R. S. Greenshields.  
DRAWINGS (3) by Robin Guthrie, J. Grant, and E. Wadsworth.                      Given by the Contemporary Art Society.

## SKETCH-BOOKS

- SKETCH-BOOK of Peter De Wint.                      Purchased.  
SKETCH-BOOKS (2) of Frederic Shields.                      Given by Mrs. Ernestine Mills.  
SKETCH-BOOK of Arthur Boyd Houghton.                      Purchased.

## CHINESE AND JAPANESE ART

- JAPANESE PRINTS (2) OF MARIONETTES, by Utamaro.                      Given by the Rev. J. Horace Johnston.  
JAPANESE STENCILS (2).                      Given by Mr. E. Bates.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

DEPARTMENT OF PAINTINGS

*OIL-PAINTING*

ANONYMOUS, "Portrait of a Member of the Seddon family." Accepted for exhibition in the Department of Woodwork. The Seddons were a well-known firm of manufacturers of furniture.

Given by Mrs. W. de H. Birch.

*WATER-COLOUR DRAWINGS*

*18th Century*

ROBERT HILLS (1769-1844), "Horses by a Lake."

Bequeathed by the late Mr. J. R. Holliday.

*19th Century (first half)*

H. B. CARTER (d. 1867), "Scarborough, Early Morning."

MILES EDMUND COTMAN (1810-1858), "On the Banks of the Yare, Southtown, Yarmouth."

PETER DE WINT (1784-1849), "Still Life."

GEORGE HERIOT (working 1797-1820), "Landscape with Waterfall."

Given by Sir Harry Wilson, K.C.M.G., K.B.E.

THOMAS HORNER, "Cascade at Pont Neath Vaughan." Horner was one of the first painters of panoramas. As a water-colourist he is practically unknown. This drawing was taken from an album, dated 1816, describing the Vale of Neath.

Given by the Misses Astley-Cooper.

*19th Century (second half)*

HARRY HINE, H.R.I., "Lincoln Cathedral."

Bequeathed by the late Mr. John Varley.

HENRY GEORGE HINE, V.P.R.I. (1811-1895), "Bible Bottom."

This drawing is perhaps a study for the similar one, No. 25—1900, already in the Museum.

Bequeathed by the late Mr. John Varley.

CHARLES EDWARD JOHNSON, R.I. (1832-1913), "The Wye Valley above Chepstow"; "A Peaceful River"; "The Pinnacles, Sgurr-na-Gillian, Isle of Skye"; "At Sligachan, Isle of Skye."

Bequeathed by the late Mr. W. P. Johnson.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

WILLIAM McTAGGART, R.S.A. (1835-1910), "On the Scottish Shore."

HENRY MOORE, R.A., R.W.S. (1831-1895), "Seascape."

Bequeathed by the late Mr. R. C. McCleery.

### *20th Century*

EDMUND BLAMPED, "Camels."

THE REV. JOHN WILFRID ROYDS BROCKLEBANK, M.A. (1869-1926),  
"Maqua Falls, Pondoland." Given by Mrs. K. Brocklebank.

FRANK GALSWORTHY, "Auriculas." Given by Mr. R. G. Elbert.

OLIVER HALL, R.A., R.W.S., "Wad-head, Bardsea."

HENRY RUSHBURY, A.R.A., R.W.S., "Entrance to the Harbour, La  
Rochelle." Bequeathed by the late Mr. J. R. Holliday.

ETHELBERT WHITE, "The Wood."

## MINIATURES

### *18th Century*

ANONYMOUS, "Portrait of a Gentleman," *circa* 1760-1766.

Given by Mr. Reginald Jones.

I.H., "Portrait of a Gentleman," signed and dated 1778. Several  
miniatures signed with the above initials are known to exist, but  
so far the artist has not been identified with certainty.

THOMAS HAZLEHURST (fl. 1760-1818), "Portrait of a Lady."

T. OR F. LE HARDY, "Portrait of a Youth."

CARL GUSTAV KLINGSTEDT (1657-1734), style of, "Portrait of a  
Lady." Given by Mr. Bernard Falk.

PERRY NURSEY, sen. (d. 1839?), "Portrait of Dr. Clarke." A  
"plumbago" drawing.

PARKER, "Portrait of a Man." Painted about 1760-1770. Nothing  
appears to be recorded about the artist. The word "Parker"  
written at the back is presumed to be the name of the artist, but  
it may refer to the sitter. Given by Mr. Danton Guerault.

THOMAS REDMOND (1745?-1785), "Portrait of a Man."

Given by Mr. Danton Guerault.

CHARLES ROBERTSON (1760-1821), "Portrait of the Hon. Thomas  
St. Lawrence" and "Portrait of a Lady." Robertson was one of  
the leading miniaturists at Dublin. His miniatures are rarely, if  
ever, signed, and are often sold, like the above examples (which  
can be definitely attributed), as works of anonymous artists.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

SMITHSON OF BARBADOS, "Portrait of a Lady." Signed *S* in front and *Smith . . . Barbados* 1795. at the back. Only two or three other miniatures by Smithson appear to be known.

Given by Mr. Danton Guerault.

### *19th Century*

ANONYMOUS, "Portrait of Mr. John Pusey Wint (1789-1876)." Date about 1807, with a fragmentary signature IF or IH.

Given by Miss Carolin Nias.

"Portrait of Mrs. John Pusey Wint, *née* Eliza Bailey." By the same hand and of about the same date as the preceding item.

Given by Miss Carolin Nias.

"The Three Graces." A miniature copy.

Given by Miss Muriel Gardiner.

HENRY COLLEN, "Portrait of a Gentleman."

Given by Mr. Danton Guerault.

GEORGE ENGLEHEART (1750-1829), "Portrait of Mr. George Barclay, J.P., D.L."; "Portrait of Mrs. George Barclay, *née* Rebecca Brockhurst"; "Portrait of Mrs. Boulton, daughter of Sir Charles Raymond"; "Portrait of Mr. George P. Barclay"; and "Portrait of Mrs. George P. Barclay." An important group representing Engleheart's later manner; all signed; painted 1807-1812.

Bequeathed by Evelyn, Countess Bathurst.

EDWARD WARD FOSTER (1762-1865), "Portrait of Miss Tamplin" and "Portrait of a Gentleman." Profile portraits attributed to the above centenarian silhouettist. Given by Miss Carolin Nias.

FRAGONARD (after), "La Chemise Enlevée." This is a miniature copy of the well-known picture in the Louvre.

Given by Miss Muriel Gardiner.

JAMES HEATH MILLINGTON (1799-1872), "Portrait of Miss Isabella Laing."

Given by Miss Carolin Nias.

FRANÇOIS THEODORE ROCHARD (1798-1858), "Portrait of Miss Blood."

Bequeathed by Miss G. E. Bulley.

R. SAUNDERS (fl. 1801-1828), "Portrait of a Gentleman." Inscribed at the back *By M<sup>r</sup> R. Saunders January 1810.*

Given by Mr. Danton Guerault.

J. W. SLATER (fl. *circa* 1770-1820), "Portrait of Mrs. Luke Freeman, *née* Tilleard." Signed *J W S* 1805 in front, and *J W Slater / 67 Greek St 1805 Soho* at the back.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

E. W. THOMPSON (fl. *circa* 1830-1840), "Portrait of a Lady." Painted at Paris.

### SILHOUETTES

JOHN FIELD (1771-1841), "Portrait of a Lady." This is an early silhouette by Field in a manner which differs considerably from his later work.

HOUGHTON AND BRUCE, "Portrait of a Man," *circa* 1790-1795. This silhouette, executed at Edinburgh, is in the style of John Miers.  
Given by Captain Desmond Coke.

## LIBRARY

### MANUSCRIPTS

GILLOW & Co. Bill for furniture, textile materials, upholstery, etc., supplied to John Taylor, of Moreton, Lancashire, 1831-32; with receipt, 1834. Given by Lt.-Col. Sir J. Worsley-Taylor, Bart.

LAKING, SIR G. F., BART. The Laking Album (with introduction by F. H. Cripps-Day). Drawings, including water-colours, by Sir G. F. Laking, Bart., 1926. Given by Mr. F. H. Cripps-Day.

### BOOKBINDINGS

ENGLISH, *circa* 1613. Brown calf. Panel stamp in gold on each cover, with the arms of the Stationers' Company in the centre (*Plate 29*). Purchased.

ENGLISH, 1753. London Almanack, in Chinese painted silk cover. Given by Miss M. Gardiner.

ENGLISH, 1777. London Almanack, in tooled gilt leather binding. Given by Miss M. Gardiner.

IRISH, 1923. Designed and executed by Sir Edward Sullivan, Bart. Red morocco, inlaid with green, black, and white morocco, gold tooled (*Plate 29*). Given by Sir Edward Sullivan, Bart.

ENGLISH, 1926. Designed and executed by Miss Sybil Pye. Black morocco, inlaid with blue and green morocco, gold tooled (*Plate 29*). Given by Miss Sybil Pye.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

PRINTED BOOKS

*Painting*

- KONDAKOV, N. P. *The Russian Icon*. Translated by E. H. Minns. 1927. Purchased.  
LONDON: ANGLO-BELGIAN UNION. *Catalogue of the Loan Exhibition of Flemish and Belgian Art*, Burlington House, London, 1927. . . . Edited by Sir M. Conway. 1927. Purchased.  
CAVERSAZZI, C. *Il Ritratto Italiano dal Caravaggio al Tiepolo alla Mostra di Palazzo Vecchio nel MCMXI*. 1927. Purchased.  
PELADAN. *Ernest Hébert, son œuvre et son temps*. 1910. Given by Madame Hébert.  
VIENNA: NATIONALBIBLIOTHEK. *Monumenta Scenica*. Parts VI and VII. 1926-27. Purchased.

*Illuminated MSS.*

- LONDON: ROXBURGHE CLUB. *The Treatise of Walter de Milemete, De nobilitatibus, sapientiis et prudentiis regum*, reproduced from the unique MS. at Christ Church, Oxford. Together with a selection of pages from the MS., *De secretis secretorum Aristotelis*, at Holkham Hall. Introduction by M. R. James. 1913. Purchased.  
LONDON: ROXBURGHE CLUB. *The Chaundler MSS*. Introduction on the life and writings of Thomas Chaundler, etc. Edited by M. R. James. 1916. Purchased.  
LONDON: ROXBURGHE CLUB. *La estoire de Seint Aedward le Rei*. Reproduced from the manuscript (Cambridge University Library, Ee. 3. 59), together with pages of the MS. of the life of St. Alban, at Trinity College, Dublin. With an introduction by M. R. James. 1920. Purchased.  
LONDON: ROXBURGHE CLUB. *The Illustrations of the Book of Genesis*. Being a complete reproduction of the MS., British Museum, Egerton, 1894. With an introduction by M. R. James. 1921. Purchased.  
LONDON: ROXBURGHE CLUB. *Two East Anglian Psalters in the Bodleian Library*, Oxford: *The Ormesby Psalter*, MS. Douce 366, described by S. C. Cockerell; *The Bromholm Psalter*, MS. Ashmole, 1923, described by M. R. James. 1926. Purchased.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

- LONDON: ROXBURGHE CLUB. A Book of Old Testament Illustrations of the middle of the 13th century. Sent by Cardinal Bernard Maciejowski to Shah Abbas the Great; now in the Pierpont Morgan Library, New York. Described by S. C. Cockerell. 1927.  
Given by Mr. J. Pierpont Morgan.
- HUNTINGDON, A. M. Initials and Miniatures of the IXth, Xth, and XIth Centuries, from the Mozarabic manuscripts of Santo Domingo de Silos in the British Museum. 1904.  
Given by the Hispanic Society of America.
- MARBURG UNIVERSITY. Die Illustrationen zum Casseler Willehalm-Codex. Mit einer stilkritischen Untersuchung von R. Freyhan. 1927.  
Purchased.
- SPECULUM humane Salvationis: being a reproduction of an Italian manuscript of the 14th century, described and prefaced by M. R. James. 1926.  
Given by Mr. T. H. Riches.

### *Illustrated Books*

- CHAUCER, G. Troilus and Criseyde. Edited by A. Del Re, with wood-engravings by E. Gill (Golden Cockerel Press). 1927.  
Purchased.
- BURTON, R. The Anatomy of Melancholy. Illustrated by E. McKnight Kauffer. 2 vols. (Nonesuch Press.) 1925. Purchased.
- PARIS: SOCIÉTÉ DE LA GRAVURE SUR BOIS ORIGINALE. Villiers de l'Isle Adam, P.A.M. de, Count. Trois Contes Cruels. Cuts by J. Laboureur. 1927.  
Purchased.
- 'UMAR KHAİYAM. Rubáiyát of Omar Khayyám. . . . Decorated by T. Lowinsky. 1926. (And nine other publications of the Shakespeare Head Press and the S. Dominic's Press, etc.)  
Given by Mr. T. Lowinsky.

### *Ceramics*

- BUTLER, A. J. Islamic Pottery. 1926. Purchased.
- CAIRO: MUSÉE NATIONAL DE L'ART ARABE. La Céramique Egyptienne de l'Époque Musulmane. 1922. Purchased.
- TOJIKI HYAKUSEN. One Hundred Examples of Far Eastern Ceramics. n.d. Purchased.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

### *Miscellaneous*

- DUCATI, P. *Arte Etrusca*. 1927. Purchased.  
BOSSERT, H. T. *Peasant Art in Europe*. 1927. Purchased.  
BERLINER, R. *Denkmäler der Krippenkunst*. Lieferungen 1-7. 1926.  
Given by Dr. R. Berliner.  
ATHENS: AMERICAN SCHOOL OF CLASSICAL STUDIES. *The Erechtheum*. Measured, drawn, and restored by P. G. Stevens. . . .  
Edited by J. M. Paton. 1927. Given by the Directors  
of the American School of Classical Studies, Athens.  
KROM, N. J. *Barabudur*. Archaeological description. 2 vols. 1927.  
Purchased.  
BERLIN: DEUTSCHER VEREIN FÜR KUNSTWISSENSCHAFT. *Denkmäler der deutschen Kunst*. GOLDSCHMIDT, A. *Die Elfenbeinskulpturen*, etc., IV. *Die Elfenbeinskulpturen aus der romanischen Zeit, XI.-XIII. Jahrhundert*. 1926. Purchased.  
SCHUETTE, M. *Gestickte Bildteppiche und Decken des Mittelalters*. Vol. I. 1927. Purchased.  
WEIDITZ, C. *Das Trachtenbuch des C. Weiditz von seinen Reisen nach Spanien (1529) und den Niederlanden (1531-32)*. 1927.  
Purchased.  
CURZON OF KEDLESTON, GEORGE NATHANIEL, MARQUIS. *Kedleston Church*. (The Kedleston Series, Vol. I. Privately printed.) 1922.  
Given by the Marchioness Curzon of Kedleston, G.B.E.  
LE CLERT, L. *Le Papier*. *Recherches et notes pour servir à l'histoire du papier, principalement à Troyes et aux environs depuis le quatorzième siècle*. 2 vols. 1926. Purchased.  
STEINMANN, E., AND WITTKOWER, R. *Michelangelo-Bibliographie, 1510-1926*. Mit einen Dokumentenanhang bearbeitet von R. Freyhan. 1917. Purchased.  
DUBLIN: NATIONAL LIBRARY OF IRELAND. *Subject Index of Books . . . 1915*. 2 vols. 1911-26.  
Given by the Librarian, N. Library of Ireland.

### *Catalogues of Private Collections, etc.*

- RUBINSTEIN-BLOCH, S. *Catalogue of the Collection of G. and F. Blumenthal, New York*. 4 vols. 1926-27.  
Given by Mr. and Mrs. G. Blumenthal.



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

- HOBSON, R. L. The George Eumorfopoulos Collection. Catalogue of the Chinese, Corean, and Persian Pottery and Porcelain. Vol. IV. The Ming Dynasty. The Ch'ing Dynasty Porcelain. K'ang Hsi, Yung Cheng, Ch'ien Lung, and later periods. 1927.  
Given by Mr. G. Eumorfopoulos.
- BINYON, R. L. The George Eumorfopoulos Collection. Catalogue of the Chinese Frescoes. 1927. Given by Mr. G. Eumorfopoulos.
- LONDON: GOLDSMITHS' COMPANY. CARRINGTON, J. B., AND HUGHES, G. R. The Plate of the Worshipful Company of Goldsmiths. 1926.  
Given by the Prime Warden and Wardens of the Goldsmiths' Company.
- SCHMIDT, R. Die Gläser der Sammlung Mühsam. Neue Folge. 1926.  
Given by Herr Jacques Mühsam.
- VENTURI, L. La Collezione Gualino. Vol. I. 1926.  
Given by Signor R. Gualino.
- HOLFORD, SIR G. L. The Holford Collection, Dorchester House. With 200 illustrations from the 12th to the end of the 19th century. (R. H. Benson, editor.) 2 vols. 1927. Purchased.
- BROCKWELL, W. M. A Catalogue of some of the Paintings of the British School in the Collection of H. E. Huntingdon, of San Marino, California. 1925. Given by Sir Joseph Duveen, Bart.
- RICCI, S. DE. Catalogue of Early Italian Majolica in the Collection of Mortimer L. Schiff. 1927. Given by Mr. M. L. Schiff.
- VALENTINER, W. R. A Catalogue of Early Italian Paintings exhibited at the Duveen Galleries, New York, 1924. 1926.  
Given by Sir Joseph Duveen, Bart.

## PHOTOGRAPHS

For mounting and binding in albums as supplementary illustrations to the Reports of the Royal Commission on Historical Monuments (England), and the Report on Ancient Bridges of the Society for the Protection of Ancient Buildings; 1,062 photographs of Historical Monuments of West London; 2,206 photographs of Historical Monuments of Huntingdonshire; 255 photographs of Ancient Bridges (England). Given by Mr. E. J. Horniman, through the National Art-Collections Fund.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

### *For the Photograph Collection*

- 7,289 PHOTOGRAPHS of architecture and works of art in Belgium, made for the German Commission during the War. Purchased.  
272 PHOTOGRAPHS of Anglo-Saxon and Celtic sculptured crosses (by Mr. B. C. Clayton). Purchased.  
315 PHOTOGRAPHS of Romanesque architecture and sculpture (from Dr. Franz Stuedtner's Collection). Purchased.  
66 PHOTOGRAPHS, by Miss C. M. Newton, of French and Spanish architecture. Given by Miss C. M. Newton.  
42 PHOTOGRAPHS of stained glass at Malvern (by Mr. S. Pitcher). Purchased.  
50 PHOTOGRAPHS of architecture at Jerusalem (by Captain K. A. C. Creswell). Purchased.  
18 PHOTOGRAPHS of the ruins of Baalbek. Given by Sir W. M. N. Geary, Bart.  
18 PHOTOGRAPHS of Irish glass. Given by Mr. Dudley Westropp.

Among other donors to the library collections were the following:

Mr. C. Andrade, Miss V. Bloom, Capt. F. Buckley, Capt. K. A. C. Creswell, Miss F. Crosbie, Sir H. Cunynghame, K.C.B., Lt.-Col. K. Dingwall, D.S.O., Mr. Campbell Dodgson, Mr. F. C. Eeles, Mrs. Enthoven, Miss H. Farquhar, Mrs. C. B. Foster, Dr. W. L. Hildburgh, Mrs. E. M. Hinchley, Mr. E. J. Horniman, Dr. F. W. Hudig, Mr. J. A. Knowles, Bröderna Lagerstrom, Mr. N. Ottema, Lt.-Col. F. Pepys-Cockerell, Mr. V. Polunin, Mr. C. Paravicini, Mr. H. Peach, Mrs. Ridout, Monsieur P. G. Roy, Lady Seaton, Herr K. Strauss, Dr. A. Staehlin, Herr Moriz Sondheim, Sir J. G. Woodroffe, Mr. Harold Williams, Mr. W. P. Yetts.

As hitherto, many British and foreign museums, societies, and government and other institutions have presented (either as gifts, or on exchange account) copies of their catalogues or transactions. Catalogues of exhibitions, especially of those held in London, have been given also by the proprietors of galleries, exhibition authorities, and others.

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

DEPARTMENT OF METALWORK

*SILVERSMITHS' WORK*

A COMPREHENSIVE COLLECTION OF SILVER NUTMEG-GRATERS AND KINDRED OBJECTS. Chiefly English, 17th to 19th century.

Given by Messrs. Guy Oswald Smith and Rupert Oswald Smith.  
COUNTERS from the workshop of the Van de Passe family, engraved with royal portraits, coats-of-arms, etc. English, 17th century.

Given by Mr. S. J. Phillips.

FILIGREE TRAY. Spanish, 17th century. Given by Mr. Lionel A. Crichton through the National Art-Collections Fund.

SMOKER'S COMPANION bearing the Amsterdam hall-mark for 1736.

Given by Mr. T. B. Clarke-Thornhill.

STRAINING SPOON. English, 18th century. Given by Miss E. L. Peto.

SHEFFIELD PLATE TEA-CADDY, boat-shaped. About 1790.

Given by Mrs. Davis in memory of her husband Ernest Frederick Davis.

OVAL TEA-TRAY, Sheffield plate, about 1820.

Given by Mr. Cecil Crofton.

SILVER-MOUNTED GAUCHO'S WHIP (*revenque*) AND KNIFE. South American (Monte Video), 19th century.

Given by Mr. A. M. Cohen.

*JEWELLERY, ETC.*

GOLD RING, 16th century. Given by Mr. T. B. Clarke-Thornhill.

ENAMELLED GOLD MOURNING RING. English, dated 1740.

Given by Mr. Martin Travers.

EMBOSSSED GOLD WATCH by Litherland Davies of Liverpool, Chester hall-mark for 1837-8; and SILVER-GILT SNUFFBOX, English, about 1750.

Bequeathed by Horace Augustus Hance.

IVORY SNUFFBOX with gold *piqué* decoration and engraved silver mounts. English, early 18th century. Purchased.

TORTOISESHELL PANEL *piqué* with silver. Italian, 18th century.

Given by Dr. W. L. Hildburgh.

HILT FOR A DRESS SWORD, silver set with paste diamonds. English, late 18th century.

Given by Miss Muriel Gardiner.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

ENAMELLED GOLD FRUIT-KNIFE, set with pearls and containing a tiny musical-box. Swiss, early 19th century.

Bequeathed by Captain C. O. Gregg-Carr.

PAIR OF KABYLE EAR-RINGS, enamelled silver, with the characteristic coral decoration.

Given by the Misses E. A. and A. J. Bannatyne.

## ARMS AND ARMOUR

BREAST AND TASSETS, English, about 1620, painted and gilt for funeral purposes; FOUR STAFF WEAPONS, 16th and 17th centuries; RAPIER with finely chiselled steel hilt, Italian, late 17th century; and a GROUP OF STEEL PISTOL-MOUNTS.

Given by Mr. René de l'Hôpital.

## CUTLERY

PAIR OF ENGLISH WEDDING-KNIVES, the handles enriched with plaques of amber over foil and inscribed AYLLS . . . ANN 1639; with original green velvet case. Purchased.

IVORY-HANDLED OYSTER-FORK. English, early 19th century.

Given by Mr. E. Muirhead Little.

SILVER-MOUNTED KNIFE AND FORK, with engraved decoration. German, second half of 17th century.

Given by Mr. Lionel A. Crichton through the National Art-Collections Fund.

## OTHER EUROPEAN METALWORK

PAINTED IRON DISK, possibly a flabellum. Spanish, 14th century.

Given by Mr. J. L. Douthwaite.

OAK SHUTTER with original pierced iron mounts, the inside carved with "linenfold." French, about 1500. Purchased.

THREE PANELS of pierced, embossed, and painted iron. Spanish, first half of 16th century (*Fig. 14*). Purchased.

BRASS HELMET-SHAPED EWER. Spanish, early 17th century.

Purchased.

LARGE CHEST with applied decoration in pierced iron of interlacing scroll-work, figures of Fortune and Justice, and the eagle of the Holy Roman Empire. German, dated 1661.

Given by Mr. Leonard Whibley.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

PAIR OF BRASS ALTAR-CANDLESTICKS of columnar form. English, late 17th century. Purchased.

PAIR OF WROUGHT-IRON DIVIDERS. Spanish, dated 1651. Given by Mr. J. C. Fletcher.

PEWTER BOWL. English, early 18th century. Given by Mr. Abraham Cohen.

LEAD CISTERN. English, dated 1735. Given by Mr. M. M. Burton.

LEAD RAINWATER PIPE-HEAD from an old building in Devonport Dockyard. English, dated 1768.

Given by the Board of Admiralty.

WROUGHT-IRON SIGN-BRACKET from the One Bell Inn, Thame, Oxon. English, late 18th century. Purchased.

A LARGE COLLECTION OF WROUGHT IRONWORK, chiefly door and window furniture, Spanish, Italian, Flemish, and Germanic, ranging in date from the 15th to the 18th century.

Given by Dr. W. L. Hildburgh.

## NEAR EASTERN METALWORK

BRASS RING-STAND damascened with valedictory inscriptions in engraved silver, the characters ending in human heads. Mösul, 12th century (*Fig. 19*). Purchased.

SMALL BRONZE INCENSE-BURNER (13th century), and NINE-SIDED DISH with copper inlay (14th century), from Bokhara. Purchased.

PEN-BOX of hammered and engraved brass. Persian, 14th century. Purchased.

PORCELAIN ROSEWATER EWER with engraved copper mounting. Persian, 17th century. Purchased.

## ANCIENT CHINESE BRONZES

GIRDLE-HOOK (*tai-kou*) with turquoise inlay. Han. Purchased.

DEMON-MASK FROM HORSE-TRAPPINGS. Tang. Purchased.

TIGER-HANDLED BELL; LARGE FISH-BOWL; OFFERING-BOWL; TWO SMALL TWO-HANDLED BOWLS; TWO SMALL JARS with gold and silver inlay; SMALL CLOVE-BOILER; SPEAR-BUTT; GIRDLE-HOOK with copper-gilt overlay—Han and Sung. Together with a few miscellaneous items of later dates. Given by Dr. W. L. Hildburgh.

GILT PLAQUETTE for sewing on a garment; embossed with a deer. Ancient Siberian. Purchased.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

### JAPANESE WORKS OF ART

COURT SWORD (*kazadachi*, *kugedachi*) worn by a member of the Nambu family, and a lacquered SWORD-STAND for a single weapon, made as an Imperial gift.

Given by Major W. S. Nathan, C.M.G.

TWO LONG SWORDS (*katana*), finely mounted.

Given by Mr. E. L. Cappel, C.I.E., and Mr. F. B. Walker.

EPAULET (*kohire*) from a suit of armour, inlaid with silver.

Given by Messrs. Fenton & Sons.

TOY ARCHERY SET, the bow and quiver in whalebone.

Given by Mrs. De Bar.

GROUP OF STEEL HORSE-BITS of various types; GENERAL'S BATON (*saihai*); HELMET AND HALF-MASK of fine quality; PERCUSSION PISTOL with chiselled brass barrel; BRONZE LOTUS-BUD SCEPTRE; SPECIMENS OF BASELESS CLOISONNÉ ENAMEL specially made for the donor; TWO SHRINES (*dzushi*) with metal mounts, one containing a miniature bronze mirror; and a number of miscellaneous items.

Given by Dr. W. L. Hildburgh.

SERIES OF SMALL PLAQUES illustrating the successive stages in the process of gold and silver damascening (*nunome-zōgan*) on iron, by O. Komai of Kiōto.

Given by the Artist.

SMALL BOWL of etched pewter.

Given by Mr. T. F. Althaus.

## DEPARTMENT OF TEXTILES

### CARPETS

CARPET. Persian (Herat), late 18th century. Gift of Mr. F. S. Oliver.

CARPET. Chinese Turkestan (Khotan), 19th century.

Gift of Colonel R. A. Lyall.

TENT BANDS (2). Turkoman (Yomud), 19th century.

Gift of Mr. T. B. Clarke-Thornhill.

### ECCLESIASTICAL VESTMENTS

EPIGONATION. Greek, 17th century. Representation of the Transfiguration embroidered in silver on red silk. It bears the name of Konstantios, Bishop of Mitylene.

Purchased.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

- COPE. Eastern Church, 19th century. Indian (Ahmedabad?) brocade.  
Gift of Colonel R. A. Lyall.  
EPITRACHELIA (2). Eastern Church. Indian (Ahmedabad?) brocade.  
Gift of Colonel R. A. Lyall.

## COSTUMES

- BODICE. English, 19th century. Black silk. Gift of Mrs. Phayre.  
BODICES (2). French, 19th century. Brocade and figured silk.  
Gift of the family of the late Sir Luke Fildes, R.A.  
DOLL. English, period of Queen Anne. A fine and rare specimen.  
Gift of Mrs. Greg.  
DOLL. Belgian, about 1840. Gift of Mrs. Kellner.  
DOLL. English, about 1875. Gift of Miss M. E. Stuck.  
DOLL. English, about 1880. Gift of Mrs. Bentley.  
DRESS. English, 18th century. Painted cotton.  
Gift of the family of the late Sir Luke Fildes, R.A.  
DRESS. English, 18th century. Printed cotton.  
Gift of the family of the late Sir Luke Fildes, R.A.  
DRESS. English, 19th century. White cotton. Gift of Mrs. Phayre.  
DRESS (wedding). English, worn 1848. Gift of Miss E. A. Woolmer.  
DRESS. English, worn 1874. Blue silk. Gift of Miss E. A. Woolmer.  
DRESS. English, about 1888. Mauve silk. Gift of Miss Macleod.  
DRESSES (13). English, worn between 1875 and 1924.  
Anonymous gift.  
DRESS (Court). English, about 1914.  
Gift of Mrs. C. H. Baden-Powell.  
FROCK AND SOCKS (child's). English, about 1850.  
Gift of Miss C. Nowlan.  
PETTICOATS (2). English, about 1850. Gift of Miss F. M. Beach.  
PIN-CUSHION. English, dated 1701. Gift of Miss M. E. Tompsett.  
SASH. English, about 1875. Cut cloth work.  
Gift of the Misses Agnes and Margaret Malet and Mrs. S. Bates.  
WAISTCOAT PIECE. English, about 1780. Gift of Mrs. Head.  
WAISTCOATS (2). English, 19th century. Satin brocade.  
Gift of the family of the late Sir Luke Fildes, R.A.  
WAISTCOAT. English, early 19th century. Painted silk.  
Gift of Mrs. Baskerville.

Other donors were Miss K. E. Cooper, Miss B. M. Cunnington,

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

Miss Muriel Gardiner, Mr. Talbot Hughes, Miss Winifred Lee, Mrs. Maskew, Mrs. F. E. Mein, Mr. G. V. Todd, and Mrs. Wade.

### ENGLISH EMBROIDERIES

COVERLET. Early 18th century. White work similar to example illustrated in *The Embroideress*, No. 19, p. 435. Purchased.  
PURSE. Dated 1634. Bead work. Gift of Mrs. Head.  
PURSE. 17th century. Bead work. Gift of Mrs. Head.  
SCREEN, three panels for. Dated 1899 and 1907. Designed and worked by the late Miss E. D. Bradby. Gift of Mr. G. F. Bradby.

### EUROPEAN EMBROIDERIES

BORDER. Italian, 17th century. Gift of Mr. T. B. Clarke-Thornhill.  
COVERS (3). Italian, 18th century. Embroidered net.  
Gift of Mr. T. B. Clarke-Thornhill.  
COVERLET. Spanish, 17th century. Silk on linen.  
Gift of Mr. A. P. Maudslay.  
BLOUSE. Spanish, 18th century. From Valverde, Andalusia.  
Gift of Miss A. Sutherland Mackay.  
BODICE. Spanish, 18th century. From Valverde, Andalusia.  
Gift of Miss A. Sutherland Mackay.  
KERCHIEF. Spanish, 18th century. From Valverde, Andalusia.  
Gift of Miss A. Sutherland Mackay.  
VALANCE. Spanish, 17th century. Fine specimen of couched work.  
Anonymous gift.

### NEAR EASTERN EMBROIDERIES

COVER. Asia Minor, 17th-18th century. Silk on linen.  
BEDSPREAD (corner). Greek islands (Skyros), 17th-18th century.  
Gift of Mr. T. B. Clarke-Thornhill.  
BEDSPREAD (half). Greek Islands (Corfu), 18th century.  
Gift of Mr. A. Chester Beatty.  
SAMPLER. Greek Islands (Astypalaea), 19th century.  
Gift of Professor R. M. Dawkins.  
PILLOW CASES (3). Morocco (Rabat and Sale), 18th-19th century.  
Gift of Mr. T. B. Clarke-Thornhill.



## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

TROUSER LEGS (2). Persian, 18th-19th century.

Gift of Lieut.-Colonel F. P. Cockerell, O.B.E., M.C.

KERCHIEF AND COVER. Turkish, 19th century.

Gift of Mr. T. B. Clarke-Thornhill.

VEIL AND COVER. Turkish, 19th century. Gift of H.M. the Queen.

## *FAR EASTERN EMBROIDERIES*

BED HANGINGS (9 pieces). Chinese (Yun-nan). Peasant work in cross-stitch.

Gift of Miss Mary Lumsden.

TROUSER LEG. Chinese Turkestan, early 19th century.

Gift of Colonel R. A. Lyall.

COVERLET Dutch East Indies, 18th century.

Gift of Mr. T. B. Clarke-Thornhill.

TEMPLE HANGING. Japanese, 19th century.

Gift of Mr. Harvey Hadden.

## *ENGLISH WOVEN AND PRINTED FABRICS*

BOOKMARKERS (9). Coventry, mid-19th century. Silk.

Gift of Dr. W. D. Lang.

BOOKMARKER. Coventry, mid-19th century. Silk.

Gift of Miss I. K. Wallis.

BROCADE. Spitalfields, 18th century.

BROCADE (2 panels). Spitalfields, 18th century. Anonymous gift.

CHINTZ (2 pieces). Early 19th century.

Gift of the Marchioness of Bristol.

CHINTZ. Fordingbridge, early 19th century.

Gift of Mr. F. A. Rawlence.

CHINTZ. J. & D. Crocker, London, early 19th century.

Gift of Mrs. Gregory Hood.

COTTON. Early 19th century. Printed with a representation of the "Victory."

Gift of Mrs. Eyland.

DAMASK, silk. Early 19th century. Sample of that made for Windsor Castle.

Gift of Mrs. W. de H. Birch.

HANDKERCHIEF. Railway map of England, 1847-48.

Gift of Lieut.-Colonel Cockerell, O.B.E., M.C.

SATIN. About 1863. Figured.

Gift of H.M. the Queen.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

### *EUROPEAN WOVEN AND PRINTED FABRICS*

BROCADE (4 panels). Spanish, 18th-19th century.

Gift of Mr. T. B. Clarke-Thornhill.

LOOM PULLEYS. Swedish, 17th-18th century.

Gift of Dr. W. L. Hildburgh, F.S.A.

### *LACE*

LAPPET. Brussels, early 18th century. A rare specimen with figures of Victory.

Gift of the four daughters of the late Mrs. John Bell.

VALANCES (2). Italian, 17th century. Lacis.

Gift of Mr. T. B. Clarke-Thornhill.

Other donors were: Mrs. Bernard, Mrs. Blackburne, Mrs. Edmund Burrows, Miss E. Asher Cohen, Mrs. Delpratt Harris, Miss Hudson, Mrs. Dames Longworth, Mrs. Mangin, Mrs. Onslow Parson, Mrs. S. Myer Salaman, Miss F. M. Studholme, and Mrs. Hyde-Thomson.

## DEPARTMENT OF WOODWORK

### *MEDIAEVAL AND TUDOR*

SHIELD OF ARMS, of oak, carved with the Royal arms of England as borne by the Plantagenet kings. English, early 15th century.

Purchased.

BEAM of oak, painted with a design of fruit and flowers. English, late 16th century.

Given by Messrs. T. Crowther & Son.

PANEL of oak, painted with an arabesque design in gold. English, about 1600.

Given by Messrs. C. Pratt.

### *FURNITURE OF THE 17TH CENTURY*

CABINET of wood with mother-of-pearl inlay and painted decoration in gold and silver on a black ground. It is fitted with drawers enclosed by doors, which on their inner surfaces bear the initials E.W. and a coat of arms. This example probably represents the earliest type of cabinet made in England, and shows Chinese

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

- influence in the painted decoration. English, early 17th century  
(see *Plate 50*). Purchased.
- DAY-BED of carved walnut. English, about 1670.  
Given by Miss Ethel K. Baker.
- AN ARM-CHAIR AND TWO SINGLE CHAIRS of carved walnut. English,  
period of Charles II. Given by Sir Ernest and Lady Roney.
- CLOCK IN CASE of oak veneered with walnut and decorated with  
floral marquetry. English, about 1680. Purchased.
- PORTION OF AN ALTAR RAIL of oak. English, late 17th century. From  
a City church. Given by Mr. Keith D. Young.
- ARM-CHAIR of walnut, padded and upholstered in leather. At the  
sides are winged projections, and the back is adjustable. English,  
about 1680. Purchased.
- BACK-BOARD of elm wood from a wall-fountain, carved in high  
relief. English, late 17th century.  
Given by Mr. J. Rochelle Thomas.
- DIAL of engraved brass for a long-case clock. English, late 17th  
century. Given by Mr. E. Hollander.
- CROSS of wood, carved with a figure of the Virgin. Spanish, late  
17th century. Given by Dr. W. L. Hildburgh, F.S.A.
- CHEST FRONT of walnut carved with a symmetrically arranged  
pattern. Cretan(?), 17th century. Given by Mr. M. N. Elliadi.

## FURNITURE OF THE 18TH CENTURY

- SIDE TABLE of pine, decorated with carved and gilded gesso; the  
top is of marble. English, about 1725-30. Purchased.
- FLOOR, portion of a landing, of pine inlaid with various woods. It  
bears the arms and coronet of the first Baron Carpenter. Removed  
from a house in Hanover Square. English, about 1720-30.  
Given by Mr. Christopher Hussey.
- TWO PICTURE-FRAMES of carved walnut. French, first half of the 18th  
century. Given by Mr. Sannyer Atkin.
- CARD TABLE of mahogany with slender cabriole legs and scroll feet.  
English, about 1760-65. Bequeathed by Mr. F. D. Brown.
- HARPSICORD, in case of mahogany inlaid with lines of satinwood,  
by Jacob and Abraham Kirchman. English, 1776.  
Given by Mr. F. S. Dayman.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

TEA-CADDY of hexagonal shape, decorated with "filigree work," consisting of rolled paper gilt. English, about 1800.

Given by Her Majesty Queen Mary.

In addition to a PAIR OF PAINTED COMMODES (*Plate 49*), six other pieces of English furniture of the 18th century were acquired under the Frank and Helen Lloyd bequest, including a mahogany card table and a satinwood work table.

DRESSING CASE decorated in coloured straw-work. Dutch, late 18th century.

Bequeathed by Evelyn, Countess Bathurst.

MANGLING-BOARD of carved whale bone. North German, 18th century.

Given by Miss Alice Feilding.

## FURNITURE OF THE 19TH CENTURY

BARREL ORGAN in mahogany case by Hicks & Son, Bristol. English, about 1820-30.

Given by Mr. A. H. M. Wedderburn.

CRADLE of mahogany. English, early 19th century.

Given by Miss Ethel A. Woolmer,

PICTURE of coloured straw-work in a frame of gilt wood. Dutch, early 19th century.

Bequeathed by Evelyn, Countess Bathurst.

CABINET, decorated with coloured straw-work. French(?), early 19th century.

Given by Mrs. Greswolde Williams.

SPECTACLE CASE of wood decorated in coloured straw-work. English, 19th century.

Given by Lady D. D'Oyley Carte.

SOFA of mahogany and ROCKING CHAIR of elm, for a child. English, made in 1851.

Given by the Misses D'Oyley.

MODEL OF A CHAIR, of turned wood. Norwegian(?), 19th century.

Given by Mrs. Aubrey W. Rake.

FIGURE-HEAD FROM A SCHOONER, of wood, carved in the form of a female figure. English, 19th century.

Given by Mr. Austin Freeman.

GRAND PIANO made by John Broadwood & Son in 1883; the case decorated in gold and silver gesso work by Kate Faulkner.

English.

Given by Mrs. A. C. Ionides.

CABINET of oak inlaid with various woods; designed by John P. Seddon in 1861, and decorated by Sir Edward Burne-Jones and other Pre-Raphaelite artists.

Purchased with the aid of the National Art-Collections Fund.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

- BREAD PLATTER, decorated with papier mâché. Made from a design by George Wallis in 1880. Given by the Misses Wallis.
- MODEL OF THE CHURCH OF THE NATIVITY AT BETHLEHEM, of olive wood inlaid with mother-of-pearl. Greek, 19th century. Given by Her Majesty Queen Mary.
- TWO COMBS of tortoiseshell with enamel decoration. Japanese, 19th century. Given by Her Majesty Queen Mary.
- RELIQUARY of olive wood inlaid with mother-of-pearl. Greek, 19th century. Given by Mr. Cecil Crofton.
- SASH-FASTENER of carved wood. Turkish, 19th century. Given by Dr. W. L. Hildburgh, F.S.A.
- TWO NEEDLE-CASES of carved and incised wood. Greek, 19th century. Given by Dr. W. L. Hildburgh, F.S.A.
- CHEST of rosewood with silver mounts. Arabian, 19th century. Bequeathed by the late Major F. B. Pearce, C.M.G.

## INDIAN SECTION

### SCULPTURE

- GRAECO-BUDDHIST SCULPTURES from Rokri, near Mianwali, Panjab Province, 3rd to 6th century A.D.: Two Buddha heads, lime-composition, formerly painted in colours; demon head, lime-composition; fragment of moulding, lime-composition; Bodhisattva head, terra-cotta. Given by Mrs. E. Massey.
- MATHURA (Kushan dynasty) SCULPTURES, mostly of the 2nd century A.D.: Two Buddha heads, red sandstone; two male heads, red sandstone; head of an attendant, red sandstone; frog with the figure of a goddess on its chest, terra-cotta; tablet stamped with the figure of a *Yakshi*, terra-cotta. Given by Mr. C. Stanley Clarke.
- JAINA SHRINE-BACK (*torana*), cast brass, formerly attached to the throne of an image of Neminatha, the twenty-second saint (*tirthankara*) of the Jaina faith. Kotah, Rajputana, 17th century. Given by Major G. B. Harrison.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

### PAINTINGS

- NINETEEN WATER-COLOUR DRAWINGS, figure subjects, executed by Indian students of the Government School of Art, Bombay City, between the years 1897 and 1899. Purchased.
- SIX OIL-PAINTINGS on canvas, subjects episodes in the *Jataka* stories, copied from 13th century Buddhist frescoes in the Demala Maha Seya Vihara, at Polonnaruwa, Ceylon. Given by the Commissioners of the Archaeological Survey of Ceylon.

### WOOD-CARVING

- MODEL OF THE N. GATEWAY OF GREAT TOPE AT SANCHI, carved in dark wood (*Dalbergia* sp.) by Kalidas Dulabhram, of Disa, Bombay Presidency, 19th century. Given by Colonel C. A. Mannsell.
- MODEL OF A JAINA SHRINE-FRONT AT MOUNT ABU, and TABLE and TABLE-CENTRE, with details copied from the Jaina sculptures at Mount Abu, also carved by the above-mentioned craftsman. Given by Colonel C. A. Mannsell.
- MANTELPiece AND GONG-STAND, both of carved teak. Mandalay, Burma. 19th century. Given by Colonel C. A. Mannsell.

### ARMS

- FIVE TWO-EDGED SWORDS AND AN AXE-HEAD, found in Iron Age graves, when constructing a new road at Bodinayakanur, in the Madura district, Madras Presidency, in 1900. Given by Mrs. A. M. Thorp.
- PARRYING-DAGGER of chiselled steel, fitted with four blades. Tanjore, Madras Presidency, early 19th century. Given by Sir Philip P. Hutchins, K.C.S.I.
- SPEAR AND PISTOL COMBINATION. The trigger is released, mechanically, directly the blade meets with an obstruction. Bundelkhand Tract, Upper India, early 19th century. Given by Sir Philip P. Hutchins, K.C.S.I.
- SWORD (*dha*), the steel blade decorated with niello-work and silver inlay. Taungu District, Lower Burma, 19th century. Given by Mr. E. L. Cappel, C.I.E.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

### JEWELLERY

BRIDEGROOM'S FOREHEAD ORNAMENT AND EAR-RINGS of gold filigree, fringed with hawk-bell pendants (*grelots*). Lucknow, Oudh, 19th century. Given by Lieut.-Col. R. A. Lyall, D.S.O.

PAIR OF EAR-RINGS of gold openwork, fringed with pendants set with pearls and glassbeads. Rajputana, 19th century.

Given by Lady Miller.

THREE NECK-ORNAMENTS of soft gold, delicately fashioned in openwork and stained with crimson (tamarind-juice) dye. Rangoon, Burma, 19th century. Given by Mr. T. B. Clarke-Thornhill.

### TEXTILES

SADDLE-CLOTH (*zinposh*), embroidered in gold thread and with *appliqué* work of coloured velvets. Haidarabad State, Deccan; period of the first Nizam, Asaf Jah (1713-1748). Purchased.

GIRDLE (*patka*) of fine cotton fabric, hand-painted in dye colours and embroidered with flattened gold wire. Warangal, Haidarabad State, Deccan, early 18th century. Purchased.

FLOOR-SPREAD (*dastar-khwan*) of fine cotton fabric, hand-painted in dye colours. Warangal, Haidarabad State, Deccan, early 18th century. Purchased.

SARI of black silk, finely embroidered in coloured silk thread. Chinese (Canton), about 1840. Made for the Parsi market in Bombay City. Given by Mrs. G. K. Ookerjee.

PANEL of white satin, finely embroidered with gold and silver thread, spangles, tinsel, and coloured silks. Delhi, early 20th century. Given by Mr. Cecil Crofton.

MAN'S COAT (*choga*), a striped *kimkhwab* fabric of crimson silk brocaded with gold and silver thread. Oudh, about 1850.

Given by Lieut.-Col. J. B. MacGeorge.

## DEPARTMENT OF CIRCULATION

### CERAMICS

TAZZA AND TWO JUGS, earthenware with black glaze, Greek, 3rd or 4th century B.C.; BOWL, brown glass, Roman, 1st or 2nd century A.D. Bequeathed by the late Mr. William Harwood.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

- BOWL, earthenware, glazed and painted. Persian (Rhages); 12th or 13th century. Purchased.
- TAZZA, glass, latticinio decoration. Italian; late 17th century. Given by Mr. Arthur Churchill.
- MUG, red earthenware covered with deep brown glaze. English (? Tickenhall); 17th century. Purchased.
- TEAPOT, enamelled earthenware painted in colours. English (Bristol); first half of 18th century. Purchased.
- TWO DISHES, earthenware, decorated with deep brown glaze and yellow slip. English (Staffordshire); 18th century. Purchased.
- WINE GLASS, engraved with roses and oak-leaf, and on the foot the Feathers of the Prince of Wales. English; middle of 18th century. Purchased.
- FIGURE OF A HORSE, earthenware, by R. F. Wells. Given by Mr. R. Mond.
- VASE, earthenware, by R. F. Wells. Given by Mr. A. E. Anderson.
- VASE, earthenware, by Bernard Leech. Purchased.
- VASE, stoneware, by W. Staite Murray. Purchased.

## METALWORK

- BEAKER, silver, with engraved ornament. Norwegian; early 17th century. Purchased.
- TWO PRICKET CANDLESTICKS, brass. Flemish; 17th century. Purchased.
- TWO ALTAR CANDLESTICKS, brass. English; late 17th century. Purchased.
- TWO CANDLESTICKS, silver, with cast ornament. English; London hall-mark for 1756-1760. Purchased.
- CUP, silver, by William Shaw and William Priest. English; London hall-mark for 1755-6. Purchased.
- VASE in form of an elephant, bronze, inlaid with silver and gold. Chinese; Sung dynasty (960-1279). Purchased.
- TRUMPET-SHAPED VASE AND TWO PRICKET CANDLESTICKS, copper, decorated in cloisonné enamels. Chinese; Ming dynasty (1368-1643). Purchased.

## TEXTILES

- BAND of embroidered net. Sicilian or S. Italian; 16th or 17th century. Purchased.



OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

*17th and 18th Centuries*

BORDER of white cut-work, Italian ; and a PANEL of Italian embroidery with fringe of Greek Islands work.

Given by Miss H. Freeman.

BODICE of English brocade ; COAT of green silk embroidered in coloured silks, English ; WAISTCOAT of English brocade ; SMOCK, English.

Given by the family of the late Sir Luke Fildes, K.C.V.O., R.A.  
THREE SILK PANELS embroidered in coloured silks. French.

Given by Miss Highton.

BORDER of Valenciennes lace. French. Given by Miss C. M. Hudson.

TWO PILLOW CASES of linen embroidered in coloured silks. English.  
Purchased.

*19th Century and Modern*

BABY'S CAP AND OTHER PIECES OF WHITE-WORK. English.

Given by Miss E. M. Blaxland.

PANEL of embroidery. N.W. Persian or Kuba.

Given by Mrs. F. H. Cook.

SAMPLER embroidered in coloured silks and dated 1813. English.

Bequeathed by Miss M. Cook.

BEAD-WORK PURSE AND BOOK-MARKERS. English.

Given by Mrs. V. M. Craig.

MAT woven in coloured silks. Swedish, modern.

Given by Mrs. J. O. Eriksen.

EMBROIDERED CHAIR-SEAT AND CHAIR-BACK.

Given by Mrs. E. R. Eyland.

SADDLEBAG knotted in coloured wools. East Persian.

Given by Mrs. A. W. Lawrence.

THIRTEEN PANELS of linen embroidered in blue silk. Chinese (Yunnan).

Given by Miss M. Lumsden.

HANDKERCHIEF trimmed with bobbin lace, Swiss (St. Gall) ; COLLAR, machine-made lace, German (Plauen).

Given by Mrs. C. H. Baden-Powell.

SHAWL woven in coloured silks, English or French ; and a SCARF, striped wool and silk, probably Italian.

Given by Miss L. F. M. Preston.

PANEL of carpet knotted in coloured wools. Persian.

Given by Mr. S. Vacher.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

### WOODWORK

- TWO PANELS FROM A FRIEZE, carved oak. N. Italian or German;  
late 16th century. Purchased.  
HAND-MANGLE, carved beech. Norwegian; 19th century.  
Given by Dr. Hildburgh, F.S.A.

### PRINTS, DRAWINGS, AND MISCELLANEOUS

- ETCHING by G. Belcher. Given by the Contemporary Art Society.  
ETCHING by L. Ward, A.R.E. Given by the Artist.  
TWELVE WOODCUTS by A. J. Gaskin. Given by the Artist.  
BOOKPLATE by Clare Leighton. Given by the Artist.  
DESIGNS FOR HEADSTONES in military cemeteries by Macdonald Gill.  
Given by the Imperial War Graves Commission.  
TWO LINOLEUM CUTS by R. A. Wilson. Given by the Artist.  
LITHOGRAPHS by C. Pissarro, Maillol, Utrillo, and Marchand.  
Purchased.  
COLLECTION OF POSTERS AND PRINTING. Given by Mr. C. G. Holme.  
COLLECTION OF POSTERS.  
Given by the London and North-Eastern Railway.  
COLLECTION OF POSTERS. Given by the Southern Railway.  
COLLECTION OF POSTERS. Given by the Underground Railway.  
MAP OF ENGLAND by Macdonald Gill.  
Given by the Allied Newspapers, Ltd.  
COLLECTION OF PRINTING. Given by the Cambridge University Press.  
BROCHURE, "Italian Old Style," arranged by Bruce Rogers.  
Given by the Lanston Monotype Corporation.  
COLLECTION OF PRINTING. Given by Messrs. Sanders Phillips & Co.  
TWO ADDRESSES TO STUDENTS, arranged, in Centaur type, by Bruce  
Rogers. Given by Mr. C. M. Weekley.  
END-PAPERS from wood blocks designed and printed by students of  
the Central School of Arts and Crafts. Given by the London  
County Council through Mr. F. V. Burridge, R.E., Principal.  
BOOK COVERS printed from linoleum blocks, designed and cut by the  
donors. Given by Notary Binders.  
LEATHER PORTFOLIO with ornament in relief designed and made by  
the donor. Given by Miss P. Richards.

## OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES

REPRODUCTIONS OF WRITING by Graily Hewitt.

Given by the Leicester College of Arts and Crafts, through the  
Principal, Mr. J. Platt, A.R.C.A.

SCHOOLS OF ILLUMINATION, PART V.

Given by the Trustees of the British Museum.

ZURINGER PALACE, chalk drawing by Samuel Prout. Purchased.

THE APPROACH TO MONASTIR, pen drawing by E. Blampied, R.E.  
Purchased.

THE NUNS' CHAPEL, CAUDEBEC, water-colour drawing, by Gordon M.  
Forsyth, A.R.C.A. Purchased.

STUDIES OF CAMELS, in pencil, and of DUCKS, in water-colour, by  
N. Bresslern Roth. Purchased.

TWO ALPHABETS cut in Hoptonwood stone, by Eric Gill. Purchased.



Fig. 34 (p. 90).

# LOANS

## *ARCHITECTURE AND SCULPTURE*



THE Corporation of Vicars Choral of Wells Cathedral lent two fine examples of English wood-carving of the 14th century. These are figures of the Virgin and the Angel of the Annunciation in oak with traces of colour. Dr. Hildburgh lent several ivory carvings, and added a number of alabaster reliefs to the already considerable collection that he has lent to the Museum. Mr. Evans Thomas lent a collection of Chinese carvings in amber, mainly of 18th and 19th century date. The well-known ivory diptych of Aesculapius and Hygieia, which dates from the late 4th or 5th century, was lent by the Free Public Museums, Liverpool. Another ivory, a beautiful fragment of a figure of Christ on the Cross, English work of the 12th century, was lent for a further period by the Library Committee of the Guildhall Museum, London.

*ENGRAVING, ILLUSTRATION AND DESIGN.* Mr. Henry Oppenheimer lent a pen and bistre drawing by a Florentine artist of the late 15th or early 16th century.

*PAINTINGS.* The Governors of the Foundling Hospital lent their celebrated fragment of a cartoon, "The Murder of the Innocents," ascribed to Raphael. The National Gallery, Melbourne, lent three water-colours—"The Shepherd," by John Sell Cotman, together with "Rome from the Janiculum" and "Carting the Wheat" by Samuel Palmer. Mr. Alan Lawrence lent two water-colours by Thomas Malton, jun., "The Circus, Bath," and "Queen Square, Bath." Sir Francis Hyett, Mr. Thomas N. B. Cowley, Mr. Bernard Falk, Mr. Frederick Wallop, Mr. Reginald Jones, and Commendatore Melvill A. Jamieson added a number of miniatures to the existing loans.

## LOANS

*METALWORK.* Mr. F. J. Varley lent an 18th century Russian salt-cellar and beaker. Loans of English silversmiths' work included two silver plates and a paten, London, 17th century, lent by the Governors of Bridewell Hospital, an 18th century silver cream-jug lent by Mr. G. C. Bower, the Waterbeach Cup, London, 1557-8, lent by Mr. E. Assheton Bennett, a Communion Cup with paten-cover, flagon, and two silver-gilt dishes of the 17th century, lent by the Vicar and Churchwardens of Easton Mauduit, a 17th century two-handled cup by Miss Margaret Cooper, and an Elizabethan cup of the 16th century lent by Mr. H. K. Gracey. A loan of piqué work of the 17th, 18th, and 19th centuries came from Mrs. and Miss Griffin. Major-General Sir Neill Malcolm, K.C.B., lent a modern Japanese enamel vase and Sir Henry Burke two suits of armour, one "Gothic," dating from about 1490 and the other, "Maximilian type," about 1520. Dr. W. L. Hildburgh, Mr. L. A. Crichton, Mr. Arthur Hurst, and Miss Joan Evans made additions to the collections already on loan from them.

*TEXTILES.* The President and Fellows of St. John's College, Oxford, lent a 16th century Flemish tapestry, and Mrs. Fetherston-Godley lent an English (Mortlake) tapestry of the late 17th century. Lady Leconfield lent an English coronet cushion-cover, embroidered with the arms of Ambrose Dudley, Earl of Warwick.

Mr. Frank Ward lent a selection of 16th and 17th century embroideries from his collection of English needlework. Miss Arminell Morshead lent a casket in Stuart stump-work and petit-point embroidery, dated 1671, together with other 17th and 18th century pieces. Other loans came from Mrs. Chester Beatty, Mrs. F. H. Cook, Mrs. Wilson Crewdson, Mrs. Fonnereau, Lady Herringham, Mrs. Hodgkin, Mrs. E. K. Hyde-Thomson, Mrs. J. H. H. Pollock, Mrs. Philip Scott, Miss M. A. G. Surtees, Lady Swithenham, the Rev. Lionel Lewis, and Mr. R. J. Pope-Hennessy.

*WOODWORK.* Mr. Cecil Higgins lent a pair of English globes of the end of the 18th century. The Lodge of Emulation lent their Master's chair, carved and partly gilt mahogany, of about the date 1760, as well as a pair of Warden's Chairs, three carved mahogany candlesticks, and a ballot box of the same period. Miss Louise Stone lent an English arm-chair of carved and gilt mahogany, dating from about 1730.

## LOANS

*INDIAN SECTION.* Mr. J. L. Smith lent an 18th century copper figure of the *Dakini* Naro mK'ha Spyodma from Tibet. Mr. J. S. Masterman made a loan of two 19th century painted talc fans from Tanjore. Mr. C. Nordlinger lent four 18th century copper portrait-panels from Lucknow, an 18th century Lamaist shrine of chased brass with gilt and jewelled decoration from Nepal, and a Mogul, 17th century, glass huka-base from Delhi. Mr. F. B. P. Lory lent a selection of 18th and early 19th century textiles.

*BETHNAL GREEN MUSEUM.* Miss M. Elphinstone lent a Chinese 19th century fan of carved ivory.

Mr. J. Ritchie lent a collection of fourteen Chinese tomb figures of the T'ang Dynasty.

## APPENDIX A

### REPORT ON THE MUSEUM FOR THE YEAR 1927



SO important reorganization of the collections took place during the year, with the exception of a rearrangement of the European Arms and Armour in Rooms 18-20, made necessary by the important bequest of Major Victor Farquharson, F.S.A.

Several special exhibitions were held during the year. The exhibition of drawings, etchings, and woodcuts by Samuel Palmer and other followers of William Blake, referred to in last year's report, was kept open during the month of January. In March an exhibition of French and Russian designs for stage scenery and costume was opened, along with a display of selected playbills, etc., from the Gabrielle Enthoven Collection; both these exhibitions remained open until June. During March and April an exhibition was held in the North Court under the auspices of the Civil Service Arts Council. From the 11th May till 20th June an important exhibition of modern French prints was held in the North Court. During the first two weeks in November the Royal College of Art Sketch Club held an exhibition of works in the North Court. During the summer a special display was made of drawings, books, and prints in connection with the centenary of William Blake.

During the winter months a series of free public lectures was given in the Lecture Theatre on Thursday evenings by members of the staff and others, and proved very successful.

#### PUBLICATIONS AND PHOTOGRAPHS

The following publications were issued during the year:

##### *Catalogues*

Carvings in Ivory. Part I.

Water-colour Paintings.

## APPENDIX A

English Furniture and Woodwork. Vol. III.

Exhibition of Works belonging to the Livery Companies of the City of London. (Illustrated edition.)

Exhibition of Theatrical Designs by French and Russian artists.

### *Guides*

Chinese Porcelain.

Notes on Carpet Knotting and Weaving. (Revised edition.)

### *Review*

Review of Principal Acquisitions during 1925.

### *Handbook*

Ironwork. Part I.

### *Lists*

List of Accessions to the Departments of Engraving, Illustration and Design, and Paintings, 1926.

List of Books issued by the Victoria and Albert Museum.

### *Picture Books*

P.B.4. English Chairs. (Revised edition.)

P.B.13. Dolls and Dolls' Houses.

P.B.14. Byzantine Art.

P.B.15. Persian Pottery.

P.B.16. Pre-Raphaelites and their School.

P.B.17. Bookbindings I.

P.B.18. Bookbindings II.

P.B.19. Japanese Sword Guards.

P.B.20. Mediaeval Enamels.

P.B.21. Raphael Cartoons.

P.B.22. Children in Sculpture.

P.B.23. Portrait Busts.

### *Postcards*

Sets of postcards illustrating English Heraldry, Italian Bronzes, Miniatures from a Book of Hours, Aesop's Fables, St. George, Della



## APPENDIX A

Robbia, Labours of the Months, Paintings by Old Masters, Legend of the True Cross, English Samplers.

### *Photographs*

6,301 photographs sold in 1927 as against 7,265 in 1926.

## VISITORS AND STUDENTS

The total number of visitors to the Museum, including the Indian Section, was 1,020,006; of these 804,543 attended between 10 a.m. and 5 p.m. on weekdays, 52,481 attended on Thursdays and Saturdays after 5 p.m., and 162,982 on Sundays. In 1926 the total number was 1,103,318, of whom 156,847 came on Sundays. There was thus a decrease of 83,312 in the total of attendance for the previous year; the weekly average for attendance dropped from 21,218 in 1926 to 19,615. The total number of visitors to the Indian Section was 118,038 in 1927 and 122,929 in 1926.

The children's holiday classes, under the guidance of Miss E. M. Spiller, O.B.E., were held as in previous years. The total number of visitors conducted by the Official Guide Lecturers in the daily tours in 1927 was 22,102, and a further 1,462 persons were conducted in special parties, giving a total of 23,564 as against a total of 22,577 in 1926.

The following figures relate to the Museum Library:

	1927	1926
Number of attendances of readers .. ..	21,307	18,658
Volumes issued .. ..	62,526	56,068
Boxes or portfolios of photographs issued ..	4,007	3,216

## APPENDIX A

### STATEMENT OF THE NUMBER OF VISITORS IN THE YEARS 1927, 1926, AND 1925

Month	Weekdays			Sundays		
	1927	1926	1925	1927	1926	1925
Jan. ...	77,280	78,383	97,118	14,880	16,292	12,562
Feb.	68,088	66,534	84,562	13,561	13,290	15,451
March ...	77,228	71,712	85,879	13,464	11,718	20,191
April ...	85,093	80,688	103,045	13,963	11,438	14,298
May ...	54,280	55,938	85,527	15,245	12,223	17,846
June ...	65,460	63,844	82,209	15,214	9,469	11,303
July ..	69,464	91,319	85,688	15,925	12,174	10,530
August ...	100,199	108,666	112,714	11,902	17,301	13,593
Sept. ...	64,984	90,222	75,480	11,564	11,204	11,450
Oct. ...	70,458	86,919	76,878	15,702	16,314	10,084
Nov. ..	67,980	76,654	65,232	13,136	13,913	12,476
Dec.	56,510	75,592	74,994	8,426	11,511	11,597
TOTALS	857,024	946,471	1,029,326	162,982	156,847	161,381

### DEPARTMENT OF CIRCULATION

During the year 1927 loans were issued to 82 local Museums, 4 Temporary Exhibitions, 208 Art Schools, etc., 319 Secondary Schools, 26 Training Colleges, and 40 miscellaneous institutions. These loans comprised 30,355 works of art, etc., 16,453 slides, and 310 books. The corresponding figures for 1926 were 31,184 works, 21,537 slides, and 408 books. 164 terminal loans were issued to schools in addition to their annual loan. The new applications from Secondary Schools and Training Colleges numbered 37.

## APPENDIX B

### REPORT ON THE BETHNAL GREEN MUSEUM, 1927

The number of objects acquired for exhibition at the Bethnal Green Museum during 1927 was only small; but, following the decision to make the collections of this Branch largely representative of 19th century industrial art, steps were taken to augment the exhibits at once with a considerable number of examples of furniture and woodwork dating from 1800 onwards, drawn from the main collections. The further process of selection and rearrangement in accordance with this plan will naturally take some little time, since it has to be extended to all classes of object in the Museum. Attention was first given to furniture, as this subject is one of great local importance; for furniture-making is a staple industry of the neighbourhood immediately surrounding the Museum, no less than 12,000 people being employed in its various branches at the present time throughout Bethnal Green and Shoreditch.

The general rearrangement of the Museum was continued during the year. New cases were fitted along the south side of the eastern half of the Central Court (Room 3) for the extension of the collection of birds, and a hundred British and foreign specimens were prepared and mounted for this section, in addition to various items from the considerable gift made by Mrs. Green. Several new cases were also added to the Textile Gallery (Rooms 12-14), and a start was made in the transfer of a large portion of the collection of 19th century costumes from the Victoria and Albert Museum.

Seven cases of Indian and other Oriental metalwork were placed upon exhibition in the Upper Gallery (Rooms 21 and 22), in response to a demand for further examples of Eastern art which followed the withdrawal of the Curzon Collection; and a group of English and continental metalwork of the 19th century was arranged in the Central Court.

## APPENDIX B

“ The Eagle-Slayer ”—a cast-iron figure by John Bell (1811-1895)—was placed in the centre of the Museum forecourt, following the removal of the maiolica fountain which, made by Messrs. Minton, and originally shown in the International Exhibition of 1862, had occupied this position since 1872. The railings in front of the Museum were also moved slightly back, to allow the road to be widened, having previously jutted into the main thoroughfare as much as ten feet at the north-east corner of the grounds.

The group of early Chinese pottery was greatly strengthened by a long-period loan, made by Mr. Jamieson Ritchie, of a series of thirteen earthenware figures and a bowl dating from the T'ang dynasty (A.D. 618-906). Partly glazed and coloured, these figures of men and women in costume astonishingly modern, of horses with and without riders, camels and other animals, have been perfectly preserved in tombs for upwards of a thousand years.

An exhibition of drawings and paintings by members of the Bethnal Green Art Club—one of the activities of the Men's Institute—was opened by Lord Burnham on 11th April, and remained open for four weeks.

The total number of visitors for the year was 367,435, made up as follows: Weekdays, 207,761; evenings, 8,753; Sundays, 150,921.

214 educational visits were made to the Museum during the year from schools mostly of East London, with a total of 5,099 scholars and 244 teachers. Of this number, 2,317 scholars, accompanied by 95 teachers, attended lectures provided by the Museum; 1,300 scholars, with 73 teachers, came to paint, draw, or model from Museum objects; and 1,466 scholars, accompanied by 76 teachers, paid ordinary school study visits. The Museum lectures, which attracted the largest class of school visit, were on subjects selected by Head Teachers from a limited list submitted to them; and of the 86 chosen subjects, 52 related to technique and craftsmanship, 20 to history as illustrated by objects of industrial art, and 14 to appreciation of art.

## APPENDIX B

### TABLE SHOWING THE GROWTH OF SCHOOL STUDY VISITS TO THE MUSEUM SINCE ITS REORGANIZATION BEGAN IN 1922

1922	790 scholars, accompanied by	40 teachers
1923	2,169	105
1924	2,643	126
1925	4,384	209
1926	4,072	202
1927	5,099	244

### FURTHER GIFTS, BEQUESTS, ETC.

#### EXHIBITED AT THE BETHNAL GREEN MUSEUM

##### *DEPARTMENT OF CERAMICS*

COFFEE-POT AND TEA-POT in black basalt pottery. English (Wedgwood), early 19th century. Given by Mr. W. Robinson.  
CUP AND SAUCER, painted by T. J. Bott. English (Kerr & Binns, Worcester), 1859. Miss M. E. M. Durham Bequest.

##### *DEPARTMENT OF METALWORK*

COFFER of damascened steel and silver, by Placido Zuloaga. Spanish (Eibar), 1883. Given by Mrs. Alfred Morrison.

##### *DEPARTMENT OF TEXTILES*

CHARLES I BIDDING FAREWELL TO HIS CHILDREN. Needlework picture in coloured wools made by Mrs. Charles Brumleu, formerly Jane Edwards. English, about 1878.

Given by Mrs. Brumleu's family through Mrs. C. Jordan.

MOTHER AND CHILD. Needlework picture in coloured silks by M. J. Sass. English, 1816. Mary S. Cook Bequest.

THREE WAX DOLLS of the 19th century.

Given by Miss E. Stuck, Mrs. T. R. Kellner, and Mrs. Bentley.

## APPENDIX B

## DEPARTMENT OF WOODWORK

HARPSICHORD in inlaid mahogany case made by J. and A. Kirkman.  
 London, 1776. Given by Mr. F. S. Dayman.

TWO TERMINAL FIGURES—a satyr and a bacchante—carved in walnut by Mark Rogers. English, late 19th century.  
Given by Messrs. Trollope & Sons.

BETHNAL GREEN MUSEUM

FORTY-NINE STUFFED BIRDS AND 243 VARIETIES OF BRITISH BIRDS' EGGS. From the collection of the late Mr. J. F. Green.

Given by Mrs. J. F. Green in memory of her husband's devotion  
to the study of birds and bird life.









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